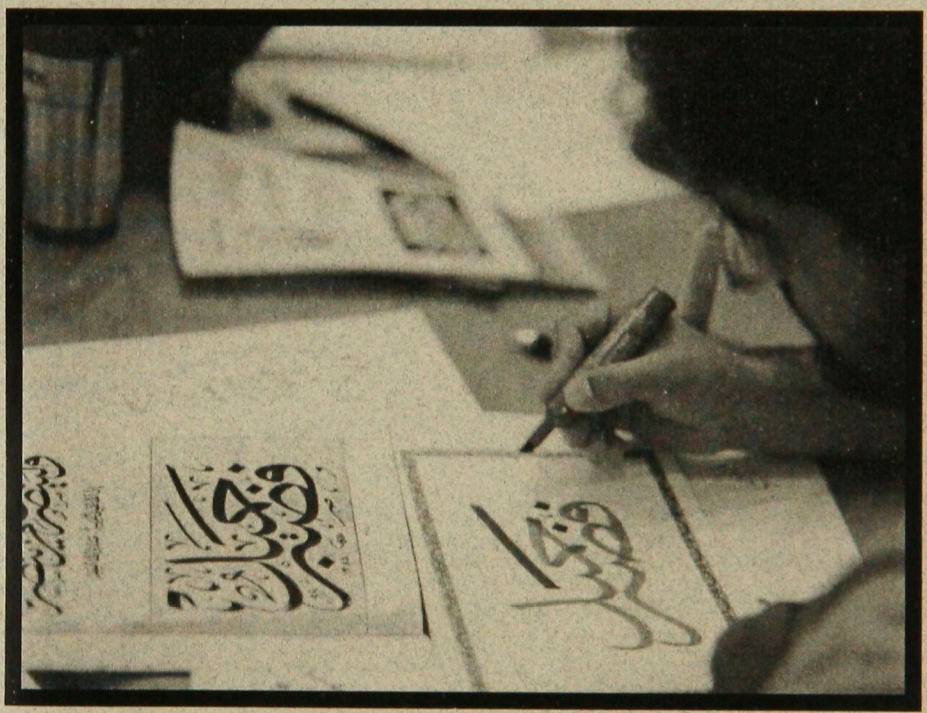
# THE Arabic SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2004

# The Arabic School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
e-mail: languages@middlebury.edu
web: www.middlebury.edu/ls

## Summer 2004
## Intensive Immersion Program

**Nine-Week Session**
June 11–August 13
Total Fees: $7,227
(Tuition $4,680; Board $1,827; Room $720)

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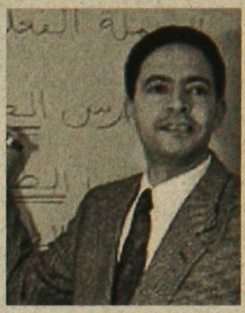
# Welcome from the Director



*Mahmoud Abdalla*

It's a great pleasure and honor for me to welcome you to the 2004 summer session of the Arabic School.

Please allow me to share with you some information about our School, its philosophy, and its recipe for success. Since 1982, the Arabic School in Middlebury has evolved to become the primary destination on the North American continent for students who wish to learn and live the Arabic language and culture in a relatively short period of time. Throughout its history, the School has been synonymous with three words: prestige, achievement, and satisfaction.

Our teachers and interns come from leading academic institutions from the Arab World as well as the United States. Every summer, Middlebury employs some of the most dedicated teachers and teaching assistants from U.S. and Arab universities who come to Middlebury to share their experiences and expertise with you. They bring with them rich cultural backgrounds as diverse as their linguistic and geographic communities. They also bring many years of excellence in teaching Arabic to non-native speakers. On the other hand, when they return to their home institutions, they take with them the innovative and highly effective techniques of the Middlebury approach to teaching foreign languages.

The students also are among the most dedicated and highly motivated in the world. Our students come from universities and professions all over the world, and represent a wide variety of backgrounds and interests. Their diversity adds to the uniqueness of the program. We believe that they acquire at Middlebury a much higher set of goals and expectations for themselves and for their future Arabic classes, and thanks to our effective immersion approach, the Language Pledge and the many hours they spend in contact with their teachers in and out of class.

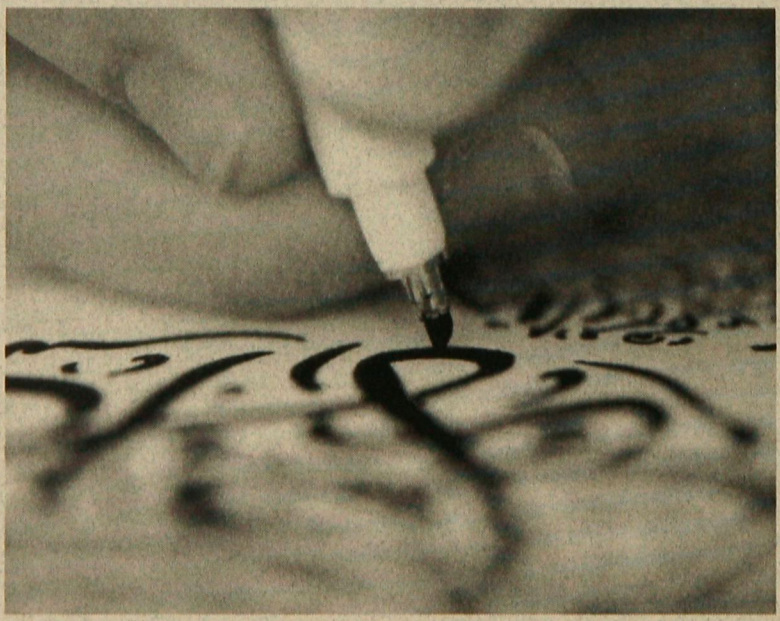
The Arabic School offers you a unique experience that is virtually unmatched anywhere in the world. Middlebury is much more than textbooks and classrooms. The entire environment shapes your Arabic learning experience. The way of life cannot be calculated in terms of semesters and credit hours. You will eat, sleep, study, make friends, interact with professors, watch television and films, and attend lectures given by the faculty and distinguished guest speakers—all exclusively in Arabic. Arabic newspapers, magazines, and Internet connections to Arabic websites will keep you up to

date on current events around the world. You can enjoy all of your favorite sports at Middlebury College's modern facilities, while learning to participate with others in Arabic.

The Arabic School challenges its students to live up to their utmost potential. We know that you are willing to invest nine weeks of your life in this program. We realize that you have pledged total commitment to the acquisition of Arabic language and culture. We appreciate that you will entrust us with the mission of guiding you to your goals. We pledge that we are equally committed to the same mission, and we will provide you with the tools and assistance necessary for you to achieve your goals. We will challenge you and we expect you to challenge us. We realize that you are an individual with your own aspirations and your own priorities. At the Arabic School, we will do our best to help you reach the goals that you have set for yourself, in an intense, yet friendly and enjoyable environment. Please do not hesitate to contact me if you have any questions about the Arabic program.

I look forward to greeting you in person in Middlebury,
*InShaa'Allah.*

Mahmoud Abdalla
*Director*



# The Arabic School

The Arabic School offers Elementary, High Elementary, Intermediate, High Intermediate, and Advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, culture, and writing skills, all of which are practiced daily in and out of class. Students engage in communicative and functional activities, often in small groups, that maximize interaction and linguistic accuracy. Reading and listening materials are all authentic. The School has its own language lab with a wide selection of audiotapes for work on listening skills. Students have access to the textbook audiotapes in digitized sound available on-line in computer labs. In addition, students are introduced to word processing in Arabic. All the Macintosh computers at the Middlebury College Computer Center are equipped with the *Nisus* Arabic word-processing software and with Internet and e-mail connections.

The Middlebury College main library houses an Arabic collection covering a wide range of academic and non-academic interests, which students at all levels may use for outside reading and class projects. Students can read *Al-Ahram* and *Al-Hayat* newspapers, which are available daily, as well as a selection of magazines in the library and the social lounge of the Arabic School. The School also has an extensive collection of Arabic music tapes, CDs, and films on videocassette from many parts of the Arab World.

The main focus of the School is the teaching of Modern Standard Arabic. At the High Intermediate and Advanced levels, students are exposed to "Educated Spoken" forms of some Arabic dialects. This addition to the School's curriculum has been implemented in response to a growing need to bring students' aural and oral proficiency to a level where they can comfortably and naturally interact with Arab intellectuals and conduct their daily life in the Arab World.

The material covered and the level of proficiency achieved in one summer at the Middlebury Arabic School is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of the session.

**Credit**

Credit is defined in terms of *units*. One unit equals three semester hours. Each level offered in the nine-week session of the Arabic School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years. Note: New in the summer of 2004, the Language Schools will be using a new student records system. GPA will now be calculated for all students attending Middlebury College. Class rank will not be calculated.*

**Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

**Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process accompanies admissions materials published by the Language Schools each year.

**Graduate Internships**

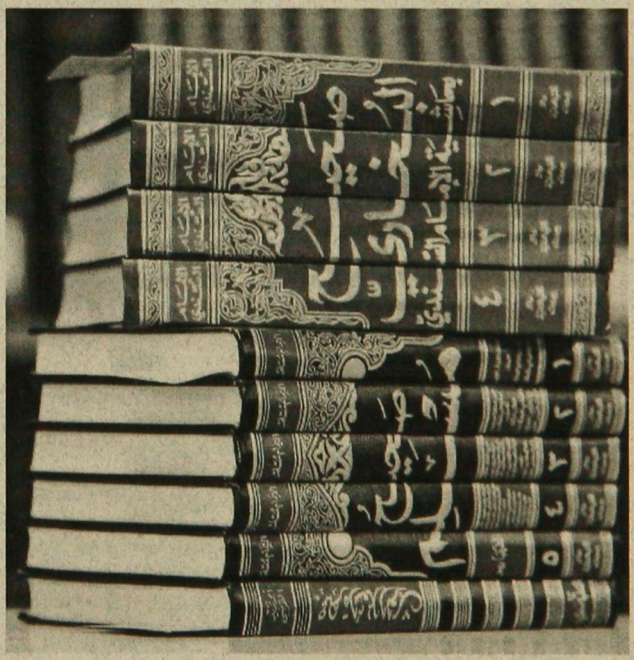
Every summer, the Arabic School offers two graduate internships. Graduate interns may audit the Advanced level class, observe the teaching of regular school faculty, help in correcting homework and material preparation, tutor individual students and hold office hours, and in general participate in all other School activities. Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the field of Arabic language and literature. Candidates must possess at least an Advanced level proficiency in Arabic. The Arabic School provides interns with full room and board and a small stipend for the nine-week session. Interns are expected to cover their own travel expenses to and from Middlebury College. For more information about these internships, please write to the Director of the Arabic School at Middlebury College.

**Enrollment**
Upon acceptance, all students must pay a $300 non-refundable enrollment deposit to be applied to the tuition charges.

**Application and Admission**
Application materials for the 2005 summer session will be available in the fall of 2004 from:

**The Arabic School**
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

We admit qualified students on a "rolling" basis until the start of the session, or for as long as space is available. Final placement in a level of study is determined by performance on written and/or oral placement examinations.



# The Arabic School
# Administration, Faculty, and Staff

**Director**
MAHMOUD ABDALLA, Assistant Professor of Arabic,
Wayne State University; Ph.D., University of Edinburgh (U.K.)

**Assistant to the Director**
KENNETH HABIB, Graduate Student, University of California at Santa Barbara;
M.A. in Music Composition, University of California at Santa Barbara

**Faculty**
GHAZI ABU HAKMEH, Graduate Student, University of Texas at Austin;
M.A., St. Michael's College

MAY AHMAR, Arabic Language Instructor, The American University of Beirut; M.A. in Arabic Language and Literature, The American University of Beirut

ASSEM AL-FARES, Associate Professor of Literature; Aleppo University;
Ph.D., University of Indiana

LUTF AL-KIBSI, Arabic Language Instructor, Sanaa Institute for Arabic Language; B.A. in Arabic and Islamic Studies, University of Dhamar, Yemen

IMAN AZIZ, Arabic Language Instructor, The American University in Cairo;
Ph.D., University of Edinburgh (U.K.)

HOUSNI BENNIS, Lecturer of Arabic, Washington University (St. Louis);
M.A. in Literature, Washington University (St. Louis)

ALLEN CLARK, Arabic Language Instructor, The Ohio State University;
M.A. in translation, The Ohio State University

CARL El-TOBGUI, Graduate Student, McGill University;
M.A. in Islamic Studies, McGill University, Canada

SHOUKRI GOHAR, Arabic Language Instructor, The British Council in Cairo; B.A. in Humanities, Cairo University

AHMAD KAROUT, Arabic Language Instructor, l'Institute Francais d'Etudes Arabes de Damas (IFEAD) (Syria); Diploma in French Literature, University of Damascus

NATALIE KHAZAAL, Graduate Student, University of California at Los Angeles; M.A., in Political Science, University of Wisconsin at Milwaukee

HISHAM MAHMOUD, Graduate Student, University of California at Los Angeles; B.B.A. in International Business and Management, Howard University

AHMAD MURSY, Arabic Language Instructor, Sultan Qabous University; Ph.D., University of Ulster (U.K.)

MERIEM SAHLI, Arabic Language Instructor, Al-Akhawayn University; B.A. in Linguistics, Muhammad V University, Morocco

FRANCK SALAMEH, Graduate Student, Brandeis University; M.A. in International Relations, Boston University

DRIS SOULAIMANI, Graduate Student, Wayne State University; B.A. in Linguistics, University of Rabat, Morocco

ARMANDO VARGAS, Graduate Student, University of California at Berkeley; M.A. in Middle East Area Studies, Harvard University

HIKMET YAMAN, Graduate Student, Harvard University; M.A. in Arabic and Islamic Studies, Harvard University

**Arabic School Coordinator**
AMY COMES

**Bilingual Assistant**
SPENCER SCOVILLE, Graduate Student, Georgetown University; B.A. in Comparative Literature, Brigham Young University

**Graduate Intern**
ROBERT GREELEY, Graduate Student, University of California at Berkeley; B.A. in Arabic Language and Literature, University of Utah

# Program of Studies

**ARBC 3101-3102-3103-3104 Elementary Arabic (Level 1)**
The beginning level is designed for students with no prior knowledge of Arabic. During the first week, elementary level students sign a modified pledge allowing them to interact with their instructor in English while in class. In all other aspects of their daily life in the School, beginning level students abide by the full Language Pledge. From the first day of classes, students are exposed to authentic reading and listening materials. They engage in functional activities, often in small groups, necessary to their survival in the School community and later on in an Arab setting. Students at the elementary level are introduced to the use of Arabic computer software and to listening materials in digitized form and on the Internet. Reading assignments from Arabic sources on the Internet are also a feature of this level. Students write long compositions and make oral presentations in class in a way that makes the use of Arabic a natural process and helps students at this level blend in with students from higher levels. Students are expected to spend between four and five hours outside of class working on assignments and preparing for next day's class. (4 units)

***Required Texts:*** *Alif Baa, An Introduction to Arabic Letters and Sounds,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995; *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

**ARBC 3197-3198-3199-3200 High Elementary Arabic (Level 1.5)**
This course of study is designed for students who have had some exposure to Arabic through an academic institution, through living for a period of time in an Arab country, or through private tutoring in the language. Students at this level typically come from different backgrounds, have studied using different textbooks, and have different levels of proficiency. Students are expected to use Arabic exclusively from the outset and all instruction is conducted in Arabic. Students in this level are exposed to authentic reading and listening materials that are of more depth and length than those used in Level 1. The speaking and writing assignments are more varied and more demanding than Level 1 assignments. Students at this level are required to write and edit their compositions using Arabic word-processing software available at the School, in addition to other technological features such as digitized sound for *Al-Kitaab* lessons and reading and listening assignments from the Internet. Students are expected to spend between four and five hours a day outside of class working on assignments and preparing for next day's class. (4 units)

***Required Texts:*** *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995; *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

**ARBC 3201-3202-3203-3204 Intermediate Arabic (Level 2)**
Students placed in Level 2 normally have taken two or three semesters of Arabic in an academic setting and have knowledge of the basic grammatical and lexical features of Arabic. Sometimes a "lower intermediate" class is created to accommodate those students whose proficiency and language skills require that they go at a slower speed than regular intermediate students. Typically, students in the lower intermediate class have finished only two semesters of college Arabic, or more than two semesters but have been away from the language for some time. The objectives of Intermediate Arabic are, in general, to solidify knowledge of the basic rules of Arabic grammar, to expand vocabulary in terms of complexity, and to increase the acquisition of words for active use in a wide variety of topics and settings. Emphasis is placed on the use of authentic reading and listening materials, and on communicative writing and speaking tasks. Students at the intermediate level are required to go to all Arabic lectures and movies. Usually, there are homework assignments designed to enhance each student's benefit from the cultural activities. At the end of the course, students at the intermediate level are expected to write a long composition of at least 1,200 words. Oral presentations of 15 to 20 minutes are regular activities at this level. In addition, work outside of class requires an average of four to five hours a day. (4 units)

***Required Texts:*** *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995; *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II,* by Brustad, Al-Batal, & Al-Tonsi, Georgetown University Press, 1997; *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

**ARBC 3301-3302-3303-3304 High Intermediate Arabic (Level 3)**
Students at this level have a broader range of vocabulary, more fluency in speaking, and more advanced skills in Arabic than students at the regular Intermediate Arabic level. The main objective of this course is to move students in a short period of time across the threshold of the high intermediate level of proficiency and provide opportunities and learning strategies towards the advanced level of proficiency. This level is characterized by extensive readings and discussions on a multitude of political, social, cultural, and literary topics. Writing assignments are geared toward stylistic and aesthetic aspects of the Arabic language. Students produce lengthy expository and argumentative discourse. Attending lectures and films and participating in

follow-up discussion sessions either with their instructor or the visiting lecturer are regular features of class activities. Listening activities focus on authentic materials of considerable length and content. At this level, students choose one of the colloquial dialects offered in the School. The objective is to equip students with the necessary conversational skills that would enable them to engage in meaningful discourse with educated Arabs in a medium that is not considered artificial or unfamiliar in the Arab World. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

***Required Texts:*** *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1997; *Al-Kitaab fii Taʿallum al-ʿArabiyya, Part III (Preliminary Edition)*, by Brustad, Al-Batal, & Al-Tonsi; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.

**ARBC 3401-3402-3403-3404 Advanced Arabic (Level 4)**
Students accepted at this level are expected to have mastered language mechanics and possess the high intermediate level of proficiency in Modern Standard Arabic. The course is designed to enable students to attain solid, advanced level proficiency or higher in the various language skills. Readings at this level are extensive and varied in terms of genres and academic interests. They consist exclusively of authentic materials on various contemporary and classical topics in language, literature, and the social sciences. Chapters from books, novels, and lengthy articles form the backbone of this course. Students analyze the stylistic features of different genres and texts. Special emphasis is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Home assignments are varied and typically consist of attending or watching a recording of a lecture, reading a chapter from a book and making an oral presentation in class based on that reading, engaging in a panel discussion with other classmates and one or more of the other instructors in the School, or watching a live TV broadcast (via satellite) of a cultural, historical, political, or religious nature. At the advanced level, students also study the basic structures and phonological system of one of the major colloquial dialects. Students are encouraged to adopt the same linguistic medium that intellectual and educated native speakers of Arabic adopt in their conversations on academic topics. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

***Required Texts:*** *Al-Kitaab fii Taʿallum al-ʿArabiyya, Part III (Preliminary Edition)*, by Brustad, Al-Batal, & Al-Tonsi; *Adawaat al-Rabt* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994; *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services; A variety of additional texts selected by instructor(s).

## Clubs

In addition to regular coursework, students above the first level are also expected to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 2003 summer session included the following:

(1) **Arabic Music Club:** Students worked on learning Arabic songs and folk dancing.
(2) **Dance Club:** Students learned and practiced basic techniques of Arabic dancing, and performed at functions for the Arabic School and Language Schools community.
(3) **Calligraphy Club:** Students learned and practiced the art of calligraphy, and produced a public exhibition of their work at the end of the summer session.

(4) **Cinema Club:** Students watched an Arabic film every week and discussed its cultural and artistic content.

(5) **Qur'an Club:** This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation (*tajwiid*).

(6) **Cooking Club:** Our students learned the art of Arabic cooking from their teachers who hail from several different countries in the Arab World. The whole School appreciated the weekly dish from the club.

(7) **Literature Club:** Students read and discussed a collection of poems, short stories and literary texts written by famous Arab poets and writers. Students were also encouraged to write their own poems/stories and present them at the Arabic School's Talent Show at the end of the summer session.

(8) **Bible Club:** Students practiced reading chapters from the holy book in Arabic and discussed issues related to the traditions of the oriental churches in the Middle East.

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

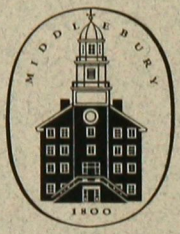
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Arabic School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College




**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: Arabic School students participate in a variety of co-curricular activities, including the popular Calligraphy Club.*

# THE Chinese SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2004

# The Chinese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
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# Letter from the Director

*As the Chinese School at Middlebury College approaches its 39th summer, we take great pleasure to present you with information on the life of the Chinese School at Middlebury College and our 2004 program.*

*With its long tradition of academic excellence, each summer the Chinese School offers its students a unique, unparalleled opportunity to learn Chinese language and culture. In nine short weeks, with the support of a dedicated faculty and staff, a rigorous, well-implemented curriculum, a speak-Chinese-only total immersion learning environment, and a low student-teacher ratio, our students make unimaginable progress. At the end of each summer, comparisons of entrance and exit speaking and reading proficiency test results lend clear credibility to this claim. We have built into our curriculum an active assessment component which monitors and measures students' progress. Our team effort ensures that students receive individual attention and continuous feedback. We also make sure that our students understand and carry out their responsibility to learn. Both teachers and students work diligently as coaches and learners, respectively, toward the same goal—to ensure that our students' ability to understand, speak, read, and write Mandarin Chinese improves dramatically day by day throughout the summer.*

*Life in the Chinese School is guided by but not limited to this goal. Every summer, we provide a wide range of cultural, interactive, and other types of activities. Playing on and cheering for our soccer team as it competes against the other language schools, for example, engenders camaraderie among students and faculty. Movies, lectures, concerts, and art exhibits provide numerous avenues for gaining access to the Chinese culture. Picnics, hikes, cooking activities, or simply hanging out with teachers and fellow classmates give us opportunities to relax and make acquaintances which often lead to life-long friendships. Living the Middlebury Chinese School experience drives both the students and the faculty to discover strength and resolve previously unrealized. It also brings them a profound sense of joy and satisfaction as they taste the fruit of their effort at the end of the program.*

*The Chinese School at Middlebury College does not just offer a first-rate language learning program, it offers a life experience that each student and teacher will always look upon with fondness, pride, and a deep sense of accomplishment long after leaving Middlebury.*

*I thank you for taking the time to learn about our program. I hope that you will find the information in this bulletin useful, and that you will get in touch with us. We look forward to hearing from you.*

*Jianhua Bai*, Director

# The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at beginning, intermediate, and advanced levels I and II, as well as one course in beginning Classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

**Total Immersion** — In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunity to acquire and improve their ability to communicate in both spoken and written Chinese. Teachers and students adhere to a strict "Chinese Only" language pledge. Students will be exposed to texts prepared in both traditional and simplified characters as well as to a variety of vocabulary and usages current in both mainland China and Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

**Intensive** — Due to the extremely high level of intensity of this program, students should not have any other obligations during the nine-week session. They should anticipate devoting a great deal of time to study in addition to their scheduled four hours of classes Monday through Friday. It is not advisable for students to plan to spend weekends away from Middlebury. For relaxation and additional opportunities to learn the language and the culture, students will participate in other activities such as movies, lectures, picnics, sports, calligraphy, painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, and radio broadcasting.

**Rigorous Assessment** — Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored and discussed with them.

**Low Faculty-Student Ratio** — The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the

basis of excellence in teaching Chinese as a foreign language. Most of the faculty members grew up in China or in Taiwan, with the exception of one or two non-native instructors who have near-native proficiency in Chinese. All the teachers and students live together in the Chinese language dormitories and take their meals together in the Chinese language dining hall, thus allowing the faculty and Chinese-speaking staff to interact with the students in Chinese on a daily basis.

**Credit**

Credit is defined in terms of units. One unit equals three semester hours. The course of study offered in the nine-week session of the Chinese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years.

**Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School.

**Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer Language Schools, including the Chinese School. A financial aid information packet, including an application and instructions, accompanies the promotional material published by the Language Schools each year.

**Scholarships**

The following scholarships have been established in honor of faculty of the Chinese School: The Ta-Tuan Ch'en Scholarship and The Feng Ming-Hui Scholarship. The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

**Enrollment**

Upon acceptance, all students must pay a non-refundable $300 enrollment deposit to be applied to the tuition charges.

**Application and Admission**

Application materials for the 2005 summer session will be available in the Fall of 2004 from:

**The Chinese School**
Sunderland Language Center
Middlebury College, Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu • www.middlebury.edu/ls

# Administration, Faculty, and Staff

Director: JIANHUA BAI, Associate Professor of Chinese,
Kenyon College; Ph.D., University of Pittsburgh

Administrative Assistant Director: LISA LIN, Lecturer,
University of Akron; M.A., University of Akron

Bi-Lingual Assistant: EDWIN VAN BIBBER-ORR,
B.A., Middlebury College

Coordinator: ANNA SUN, B.A. Johnson State College

**Lead Instructors**

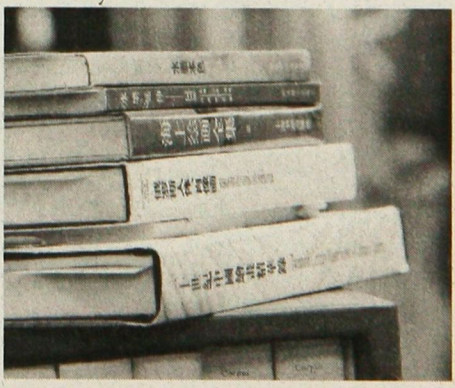
Beginning Chinese (Level I):
MEIQING ZHANG, Lecturer in Chinese,
Brown University; M.A., Brown University

Intermediate Chinese (Level II):
FANG LIU, Visiting Instructor of Chinese,
Oberlin College; M.A., University of Vermont

Advanced Chinese I (Level III):
YU WEN YAO, Lecturer, University of California, Los Angeles;
M.A., Taiwan Normal University

Advanced Chinese II (Level IV):
FENGTAO WU, Lecturer in Chinese,
Washington University; M.A., Indiana University

Classical Chinese (Level V):
HESHENG ZHANG,
Associate Professor,
Beijing Normal University.
M.A., Beijing Normal University



# Courses

**3101-3102-3103-3104 Beginning Chinese (Level I)** Zhang and staff
This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course. (4 Units)

***Required Texts:*** T. Richard Chi, *Beginning Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company; T. Richard Chi, *Beginning Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.
***Required Dictionary:*** *Concise English-Chinese Chinese-English Dictionary:* Commercial Press.

**3201-3202-3203-3204 Intermediate Chinese (Level II)** Liu and staff
This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese. (4 Units)

***Required Texts:*** T. Richard Chi, *Intermediate Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company; T. Richard Chi, *Intermediate Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.
***Required Dictionaries:*** Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

**3301-3302-3303-3304 Advanced Chinese I**
**(Level III)** Yao and staff
Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. This course is conducted entirely in Mandarin Chinese. (4 Units)

***Required Texts:*** Bai J., et al, *Across the Straits,* Cheng & Tsui Company; Bai J., et al, *Beyond Basics,* Cheng & Tsui Company; Liu, I. and Li, X., *A Chinese Text for a Changing China,* Cheng & Tsui Company.
***Recommended Dictionaries:*** Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

**3401-3402-3403-3404 Advanced Chinese II**
**(Level IV)** Wu and staff
This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Students will be required to write extensively in the expository style. Their written work will be corrected and discussed in individual sessions. (4 Units)

***Required Text:*** Tang, Y. and Chen Q., *Intention and Strategy: An Advanced Course in Chinese,* forthcoming, Yale University Press.
***Recommended Dictionaries:*** Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press; Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

**3501-3502-3503-3504 Classical Chinese (Level V)**
Zhang and staff
This course, conducted entirely in modern Chinese, is an introduction to Classical Chinese. It is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. While the focus of the course is on training students to read Classical Chinese, the method of instruction serves simultaneously to enhance proficiency in modern Chinese. Comparisons will be made between Classical Chinese and modern Chinese in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts, ranging from the Analects of Confucius to nineteenth century court documents. (4 Units)

***Required Text:*** Chiang, Gregory, *Language of the Dragon Vols. 1 & 2,* Cheng & Tsui Company.
***Recommended Dictionary:*** *Xiandai Hanyu Cidian,* Commercial Press, Hong Kong.

## Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films, and performances to provide a cultural as well as linguistic immersion.

In addition to their regular classwork, students are offered opportunities to participate in classes relating to Chinese culture. These classes meet in the afternoons once a week for an hour. The classes are determined by student interest. In the 2003 summer session, classes were offered in: Calligraphy, Folk Singing, Folk Dancing, Tai Chi, Regional Cooking, Chinese Knot-tying, and Radio Broadcasting.

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

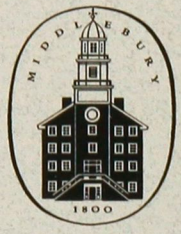
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Chinese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

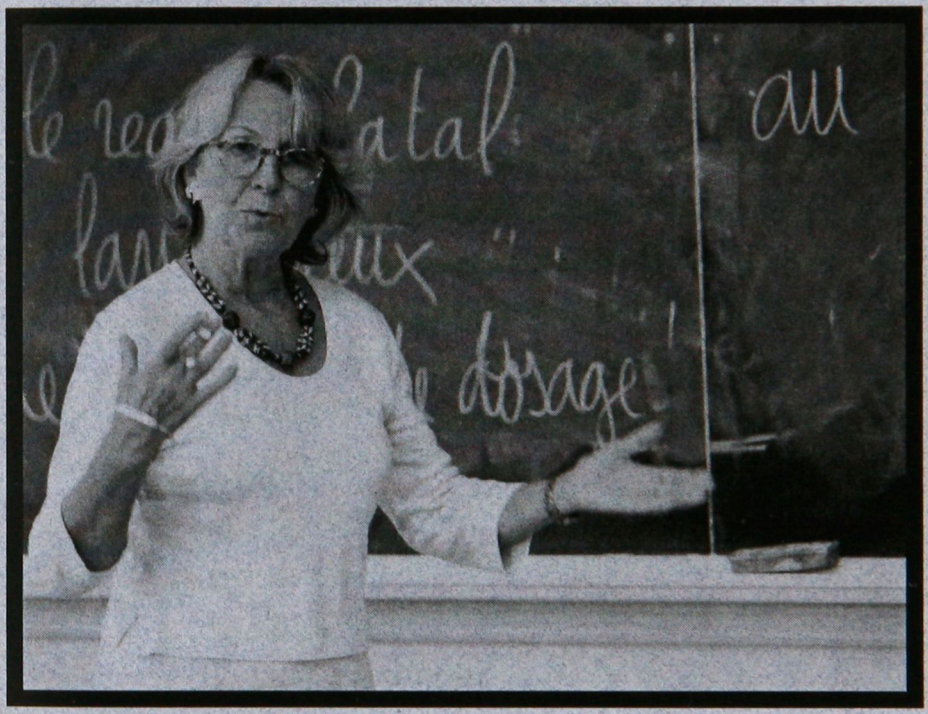
The Language Pledge is a registered trademark of Middlebury College




**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: Level II lead teacher Fang Liu (standing) has a long affiliation with the Chinese School.*

# THE French SCHOOL




**The Language Schools**
MIDDLEBURY COLLEGE

**Summer 2004**
**Academic Year 2004–2005**

# The French School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
FAX: (802) 433-2075
E-mail: languages@middlebury.edu
Web: www.middlebury.edu/ls/french

## Summer 2004
## Intensive Immersion Program

**Seven-Week Language Session**
June 25–August 13
Total: $5,491
(Tuition $3,510; Board $1,421;
Room $560)

**Six-Week Graduate Session**
June 28–August 13
Total: $5,350
(Tuition $3,510; Board $1,320;
Room $520)

**The School in France/Academic Year 2004–05**

*Graduate and Undergraduate Programs*
Traditional M.A. tuition *(Paris)*, year: $13,350
M.A. with Internship tuition *(Paris)*, year: $15,350
Undergraduate year tuition *(Paris and Poitiers)*: $14,400
Undergraduate semester tuition *(Paris and Poitiers)*: $7,200

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# Welcome to the French School!

*Guy Spielmann*

We offer an environment that probably has no match anywhere: not just a set of courses in French, but a learning community with a 24-hours-a-day, 7-days-a-week *ambiance* far more distinctive than any regular academic course could provide. From beginners to those pursuing a doctoral degree, all of our approximately 240 students can expect to find a uniquely fulfilling learning experience, enhanced by the incomparable benefits of full immersion.

Academically, our focus on Francophonie places us at the vanguard of French studies: West Africa, the Maghreb, Quebec, the West Indies are prominent in our curriculum and, much more unusually, represented on campus by faculty hailing from those parts of the world where French serves as the main vehicle for communication and artistic expression. In our times of intense geopolitical activity, the French School strives to reflect the reality that the importance—present and future—of the French language is not confined to the narrow space of the *Hexagone*, and that most of its speakers reside outside of France. Furthermore, our belief that diversity begins at home is embodied in the particular importance granted to French regions, in a continual challenge to the conventional view that French is mostly used by intellectuals and artists who seem to permanently reside in Parisian Left Bank cafés.

However, perhaps the most distinctive aspect of a French School session can be found outside of the classroom, in one of the dozen co-curricular activities that range from the intellectual (such as the Philosophical Café, the Ciné-Club, or the various lectures), to the artistic (choir, drama, cabaret), without neglecting the physical (soccer, volleyball, tennis, mountain hikes). The French School has been at the forefront of developing such offerings and integrating them into the curriculum, with the conviction that they should be regarded as equally crucial to the success of our program as academic courses themselves.

I look forward to seeing you in Vermont!

Guy Spielmann, Director

# French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading to the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris or Poitiers, and for graduates who complete their M.A. degree with an academic year in Paris.

**Graduate Degrees**

**Master of Arts**

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, literature, and civilization. It is designed to be a self-contained entity rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

**Doctor of Modern Languages**

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French, as well as a graduate-level command of the second language, is a prerequisite for entrance to the program. Degree requirements include a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at: Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

**Credit**

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses, for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or under-graduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate class rank.

**Transfer Credit**

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Language Schools' Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must be taught in French in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must be taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

**Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

**Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

**Enrollment**

Upon acceptance, all students must pay a $300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the French School before the beginning of the session. The extra course fee for the six-week session is $1,170.

**Application and Admission**

Application materials for the 2005 summer session and the 2005–2006 academic year abroad will be available in November 2004 from:

Middlebury College Language Schools
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/ls/application.html

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high-school graduates.

**Placement and Orientation**

All students undergo a variety of placement tests before and at the beginning of the session. A variety of criteria are taken into account when placing students:

- Command of the morphology and syntax of the French language, as evidenced by results on the grammar test;

- Writing ability (capacity to produce a coherent, well constructed argumentative text in a limited time span) as evidenced by rating on the writing sample;
- For undergraduate students: Proficiency in general oral expression, as evidenced by rating on the Oral Proficiency Interview;
- For graduate students: Quality of pronunciation, as evidenced by rating on the phonetics interview;
- Student's motivation, goals, and previous learning experience and/or contact with the French language, as evidenced by answers to the questionnaire *French and You*.

Note that our expertise as language educators, as well as our experience in placing thousands of students, allows us to discount certain problems that may appear important to students, while focusing on others that they may consider secondary. Students who disagree with their placement should contact the Associate Director and register a request for a change (request forms can be obtained from the School office). ***However, no course or level change at the undergraduate level will normally be implemented until after the third day of classes.***

To avoid any error, the School administration will request confirmation from instructors that a student may, in fact, be better placed in another course or level. Instructors will observe the student's work closely, and submit a collective recommendation.

Graduates wishing to change a course should simply obtain the authorization and signature of both professors involved (Add/Drop forms can be obtained from the School office). All requested changes will be dependent on space availability.

**Attendance**

Because of the highly intensive nature of the program, attendance is compulsory at every class session. The only possible exceptions are ***documented*** cases of accident, medical treatment, illness (physical or mental), as well as family or professional emergencies and absences excused in advance. If a student must miss class for any of the aforementioned reasons, he/she should notify the instructor(s) immediately, ahead of time if at all possible.

Undocumented and/or unexcused absences will lead to sanctions ranging from a reduction of final grade to dismissal from the program without a grade and without a refund (see details in the *Student Handbook*). In case of repeated absences that can be explained by a legitimate cause, we reserve the right to ask a student to leave the program if it appears that he/she cannot meet the course requirements in a manner that is comparable to that of his/her classmates.

# Faculty and Staff

For a more detailed listing, please see our Web page:
http://cr.middlebury.edu/public/french/Debutant/Bios04.htm

**Director: Guy Spielmann**
Ph.D. and M.A. In French Studies, Vanderbilt University; Maîtrise de phonétique, Licence ès-Lettres, Licence d'anglais, Université de Provence-Aix-Marseille I. Associate Professor of French, Georgetown University.

**Coordinator: Beverly Keim**
B.Sc., University of Illinois; Diplôme d'études françaises (CIEF Dijon). Diplôme Supérieur de français des affaires (CCI Paris/University of Illinois). Grosses deutsches Sprachdiplom (Goethe Institut-Frankfurt am Main).

**Assistant Director for Undergraduate Studies: Florence Lojacono**
DEA de sciences de l'éducation, Maîtrise de philosophie, Licence de philosophie, Licence de linguistique, Université Marc Bloch/Strasbourg II; Licence d'italien, Université de Franche-Comté ; DEUG, LEA, Licence, DAEU A, D.U. de Français Langue Étrangère, Université de Haute-Alsace/Mulhouse. Enseignante de langue française et animation d'ateliers en Espagne (Centros d'Enseñanza del Profesorado, Gran Canaria et Lanzarote; Proyecto Medusa, CEP Las Palmas II, Gran Canaria).

**Assistant Director for Undergraduate Studies: Pierre Patrick Haillet**
Doctorat en Sciences du Langage; Maîtrise de linguistique française, Paris III-Sorbonne Nouvelle; Licence en Sciences du Langage et Licence ès-Lettres. Maître de conférences en linguistique générale à l'Université de Cergy-Pontoise.

**Tracy Adam**
M.Phil. and M.A. in French Literature, Columbia University; Magistère de langue et de civilisation françaises, Université Paris IV/Sorbonne; B.A., Arizona State University. Teaching Fellow in French, Columbia University.

**Bachir Adjil**
Doctorat en lettres modernes, CAPES de lettres. Chargé de cours en littératures francophones au département de littérature générale et comparée, université de Paris VIII Saint-Denis.

**Dominique Agostini**
Ancien élève de l'École Normale Supérieure de Saint-Cloud. Agrégé de sciences sociales. Maître de conférences à l'Université de Paris XII. Assure l'enseignement de culture générale et de sociologie à l'IUT de techniques de commercialisation de Melun-Sénart, à l'IUP de logistique et dans le programme de maîtrise de l'École Supérieure des Affaires de Paris XII, à la fois dans le cadre de la formation initiale et continue.

**Muhsina Alleesaib**
Maîtrise en Sciences du Langage, Université Paris III/Sorbonne Nouvelle. Associate Instructor of French, Indiana University.

**Alia Baccar Bournaz**
Doctorat d'État Lettres françaises, University Paris III-Sorbonne Nouvelle, Thèse de 3e Cycle en Lettres françaises et Licence de Lettres Modernes, Université de Provence. Professeur d'Enseignement Supérieur, Département de Langue et Littérature Françaises, Faculté des Lettres de la Manouba (Tunis).

**Bernadette Bats**
Capes de Lettres Classiques, Université de Bordeaux. Licence de Lettres Classiques. Professeur honoraire, chargée de cours à l'Institut d'Études Françaises pour Étudiants Étrangers, Université d'Aix-Marseille III.

**Olivier Blocher**
Saltimbanque alsacien. Auteur (*Les Schmurtz,* Épisode 1, «Les Relations professionnelles», et 2 (en cours), «Les Relations amicales»; *Raoul perd la boule*; *Pagaille chez les perroquets*), comédien, directeur d'acteurs et metteur en scène de pièces de théâtre en français. Président de l'association TRAAC (Troupe Artistique Amateur Culturel– www.traac.net).

**Romain Bontems**
Maîtrise en Français Langue Étrangère (FLE), Université Paris X-Nanterre. Actuellement formateur à l'Institut Français de Thessalonique (Grèce), où il travaille à la préparation et à la passation des épreuves du DELF et du DALF.

**Jean-Rémy Bure**
Diplôme de l'École des Langues Orientales, Paris. Maîtrise de Lettres Modernes, Université Paris III-Sorbonne Nouvelle. Professeur-Associé à Advancia, Paris.

**Aline Charles**
Maîtrise en civilisation américaine; licence LLCE anglais avec mention FLE, Paris III/ Sorbonne Nouvelle. French House Director, Middlebury College (2003–2004).

**Noémie Courtès**
Docteur ès-Lettres, Université Paris IV-Sorbonne; Maîtrise d'Anglais, Université Paris III-Sorbonne Nouvelle. Lectrice au Exeter College, Oxford.

**Alexandra Eckert**
Deug en Langues Étrangères Appliquées (anglais et espagnol), université Marc Bloch/Strasbourg II. Titulaire du Brevet d'Aptitude à la Fonction d'Animateur (BAFA).

**Romuald Fonkoua**
Doctorat de littérature comparée. Maître de conférences Habilité de Littérature générale et comparée, Université de Cergy-Pontoise (France). Directeur-adjoint du Centre de Recherche Texte/Histoire.

**Karine Gavoille**
Licence d'anglais; DEUG d'anglais et d'espagnol, Université de Metz. Ancienne élève de classe préparatoire, Lycée George de la Tour (Metz). First certificate, Cambridge University.

**Marie Grée**
Ph.D. et M.A. in French Language and Literature, NYU, New York; Maîtrise d'anglais et licence de lettres, Université Paris X-Nanterre. Directrice résidente de Sweet Briar college à Paris, et professeur pour de nombreux programmes universitaires américains ainsi qu'à l'Institut d'Études Politiques de Paris.

**Christophe Gros**
Licence ès-Lettres Modernes, Université de Provence Aix-Marseille I. Maître auxiliaire au Lycée Privé Professionnel Brise-Lames de Martigues. Il enseigne actuellement le français, l'histoire, la géographie, l'éducation civique juridique et sociale, ainsi que la préparation aux entretiens professionnels de futurs commerciaux et aux rapports de stages.

**Patrick Guédon**
DESS Formation de Formateurs en Français Langue Étrangère, Université Paris III-Sorbonne Nouvelle; Maîtrise de Français Langue Étrangère, Université Denis Diderot-Paris VII; Licence de Français Langue Étrangère, Université de Rouen; Maîtrise de civilisation britannique, Licence de

linguistique anglaise et DEUG d'anglais, Université Denis Diderot-Paris VII; DUT de communication d'Entreprise - Relations publiques, Université René Descartes-Paris V. Professeur de français à New York University in France, à Middlebury College-School in France et à Stanford University-Program abroad (Paris).

**Badreddine Hamma**
DEA de linguistique française à Paris X-Nanterre; Maîtrise de langue et lettres françaises, Diplôme Universitaire d'Études Littéraires à l'Université des Sciences Humaines à Sousse (Tunisie). Membre du Centre de recherches à l'École Doctorale *Modèles Linguistiques et Dynamiques des Corpus* (MoDyCo 7114-UMR 8004). Professeur de syntaxe, de sémantique et de linguistique générale (A.T.E.R.) à l'Université Paris X-Nanterre.

**Alain Hontanx**
Agrégation et Capes d'Arts plastiques. Professeur d'Arts plastiques.Chargé de cours à l'Institut d'Études Françaises pour Étudiants Étrangers (I.E.F.E.E.), Université d'Aix- Marseille III, Aix-en-Provence (enseignement sur le Langage de la Publicité-Histoire de l'Art). Professeur à l'École de Publicité Axe Sud (Marseille).

**Josette Hontanx-Lhande**
Maîtrise de littérature américaine, Université de Provence, Aix-Marseille I, Licence d'anglais, Faculté des Lettres de Bordeaux. Maître de Conférences Institut du Monde Anglophone, Aix-Marseille I, Section d'Études Nord-Américaines. Chargée de cours à l'Institut d'Études Françaises pour Étudiants Étrangers, Aix-Marseille III.

**Christopher C. Hunt**
Bachelor of Music, Queen's University (Kingston, Canada); Master of Music (musicology), University of Reading (U.K.). Professor, Department of Music Studies, Mohawk College (Hamilton, Canada). Organist, First-Pilgrim United Church, Hamilton.

**Ghazi Karmaoui**
Docteur ès-Lettres modernes Université Paris X-Nanterre (Intitulé de la thèse: «Image du vêtement dans l'œuvre de Jules Vallès»). Maîtrise en Langue, Littérature et Civilisation françaises Université de Tunis I. Maître-assistant et responsable de l'activité scientifique à l'Institut Supérieur des Sciences Humaines, Université de Jendouba (Tunisie).

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**Laurie Lee McPherson**
Diplôme universitaire d'Études juridiques françaises, et Diplôme supérieur d'études françaises, Université de Poitiers; B.S. Applied Mathematics and Computer Science, Carnegie Mellon University.

**Henry C. Méra**
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**Amanda Muller**
Comédienne, cofondatrice du TRAAC (Troupe Artistique Amateur Culturel), Strasbourg (France).

**Noémie Parrat**
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**Dorothée Polanz**
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**Emilie Raverot**
DEA Arts du spectacle mention études théâtrales, Université Paris X-Nanterre. Maîtrise et Licence en Arts du spectacle mention études théâtrales, Université Marc Bloch-Strasbourg II; cours de Licence de Lettres Modernes (Pau), DEUG de Lettres Modernes (Besancon), Baccalauréat (Salins-les-Bains). Animatrice d'un atelier théâtre pendant deux ans à l'E.N.S.G.T.I., metteur en scène, assistante metteur en scène et comédienne dans de nombreux spectacles universitaires et amateurs.

**Sylvie Requemora**
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**Patricia Reynaud**
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**Mamadou Moustapha Samb**
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**Frédéric Schalck**
Licence d'Histoire, Université Marc Bloch/Strasbourg II. Élève des cours du Conservatoire d'Art Dramatique de Strasbourg. Animateur de radio.

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B.A. in Russian language and literature/Philosophy, Middlebury College.

**Marie-Ange Somdah**
Doctorat et DEA en Littérature et Civilisations Françaises et Comparée, Université de Franche-Comté (France); Maîtrise en Littérature Comparée, Université de Franche-Comté (France); Licence ès-Lettres et DEUG, Université de Ouagadougou (Burkina Faso); Master in International Educational Development, Boston University. Visiting Professor, Salem State College. Poète et écrivain.

**Kogh Pascal Somé**
Doctorat en Sciences du langage, Université de Cergy-Pontoise (France); DEA en Sciences du langage, Université Paris X Nanterre (France); CAPES externe de Lettres Modernes, Université Paris IV (France); Maîtrise de Lettres Modernes, Université de Ouagadougou (Burkina Faso). Chargé de cours à l'Université de Cergy-Pontoise (France).

**James Hebron Tarpley**
Ph.D. et M.A. in French Language and Literature, University of Pittsburgh; B.A. in English and French, Vanderbilt University. Lecturer in French, University of Pittsburgh.

**Didier Tejedor de Felipe**
Doctorat et Maîtrise en Philologie Française. Professeur de Français Langue Étrangère et de linguistique française à l'Université Autonome de Madrid.

**Bonnie Woolley**
DEA en anglais de spécialité/didactique des langues. M.A., Middlebury College French School. Chargée de cours à l'Université de Cergy-Pontoise. Chef de chœur et chanteuse professionnelle (Voices Chœur International; Youth Music Director, American Church in Paris).

# Intensive Language Program/*Cours de langue intensifs*

The language program (seven-week session) is designed for people whose proficiency in the French language is similar to that of a college undergraduate, from pure beginner to intermediate and advanced. All students at this level have four hours of instruction daily. An extra, weekly, small-group session of Oral and Gestural Expression (voluntary attendance) is built into the curriculum. A weekly plenary phonetics workshop is open to all on a first-come first-registered basis. Although all students must sign the Language Pledge, those who place at the Beginners I and II levels may observe only a modified version of the Pledge for the first ten days of the session. Each level of the seven-week program involves four hours of classroom instruction per day and carries a total of three units of credit (the equivalent of nine semester hours).

**Level One: Beginners 1 and 2/3101–04 and 3201–04**

Romain Bontems, Noémie Parrat,
Mamadou Samb, Jenny Sheppard, Émilie Raverot

The purpose of this extremely intensive program is to develop, to the greatest possible extent, communicative competency in both oral and written French. The cultural and content foundations of the course reflect the issues and realities of the entire French-speaking world. Our main text, *Deux Mondes,* is complemented by a French beginners' dictionary, a variety of authentic materials, and video and on-line resources. In keeping with the School's policy, this course is taught entirely in French from the very first day, after a thorough introduction in English. The full text in English of the "Beginners' Guide" is available on-line at http://cr.middlebury.edu/public/french/debutant/guide.html, and students are strongly urged to read it carefully prior to their arrival. Grammar, vocabulary, history, geography, culture, and communicative strategies are fully integrated in naturalistic, constructivist activities that are based as much as possible on authentic documents. Courses at both levels are tightly coordinated and share the same general curriculum. However, work at the 3201–04 level proceeds at a slightly faster pace, and engages students in more complex tasks in the second part of the course.

"Full Beginners" are defined as students who have never studied French nor lived in a French-speaking environment and who do not already have proficiency in another romance language. When necessary, transfers between 3101-04 and 3201-04 are made in the first week of classes, at the instructors' or course coordinator's advice.

Texts: Barnes, Rogers and Spielmann. *Deux Mondes: A Communicative Approach,* 4th ed. San Francisco, McGraw-Hill, 2002. Textbook and Workbook. *Dictionnaire Larousse Maxi-Débutants* Paris, Larousse, 1998.

**Level Two: Beginners 3, Early-Intermediate French/3211–14**

Christophe Gros, Christophe Lagier, Florence Locajono, Jaimie Tarpley, Dorothée Polanz

Level Two is an integrated, intensive program for students who have received some previous instruction in (or exposure to) French, but who have reached only minimal proficiency and are not yet able to function independently in full immersion. Level Two focuses on developing strategies for improving listening and reading comprehension, as well as oral communicative competence and written expression through progressive practice, with a review of basic morphological and syntactic structures. It also includes an overview of various cultural aspects of French-speaking communities worldwide, through extensive use of authentic materials: literary excerpts, magazine and news articles, comic strips, songs, film clips, and web sites.

Texts: Bragger and Rice. *Quant à moi... Témoignages des Français et des Francophones*. Boston, Thomson-Heinle, 2005. Textbook (ISBN 0-838-46043-7) and Workbook (ISBN 0-838-46052-6). *Le Robert Micro-Poche*. Paris, Le Robert, 1998. (ISBN 2-850-36529-7). Simenon, Georges. *L'Énigme de la Marie-Galante*. Paris, Gallimard, coll. «Folio» 3863 (ISBN 2-070-42869-9).

**Level Three: Intermediate/3301–3302–3303–3304**

Bernadette Bats, Alain Hontanx, Josette Hontanx, Dominique Lanni, Dorothée Polanz

Level Three is for students who have had significant previous instruction in French and who are already able to function independently in full immersion. Typically, students at this level demonstrate textual/writing ability beyond the sentence level. Four courses (301, 302, 303, 304) make up an integrated program around the study of fundamental aspects of French society and Francophone countries. The four courses share the following common objectives:

- develop aural/oral proficiency through video and audio-based media, movies and TV programs;
- integrate the characteristics of non-verbal language into the process of communicating in French and put into practice body language such as gestures, posture, facial expression, voice inflection, breathing....;
- acquire a wider knowledge of French and Francophone literature and literary styles through an in-depth study of short stories, poems, and a wide selection of excerpts from novels and short stories;
- experiment with creative production both orally and in writing in conjunction with a discovery of nonlinguistic aspects of French and Francophone cultures;
- review selected grammatical structures, closely coordinated with topics and activities taught in class, though the study of grammar per se is not the primary focus of the courses.

Students will leave this course with a wider appreciation of French and Francophone cultures, having connected with them via the "windows" put at their disposal and through specific skills in writing and speaking.
Texts: Delerm, Phippe. *La Première Gorgée de bière et autres plaisirs minuscules.* Paris, Gallimard. (ISBN 2-070-74483-3). Delatour, Jennepin, Yeganeh, Léon-Dufour, Teyssier. *Grammaire du français.* Paris, Hachette, 2001. (ISBN 2-010-15601-3). Giono, Jean. *L'Homme qui plantait des arbres.* Paris, Gallimard Jeunesse. (ISBN 2-070-53880-X). *Le Robert Micro-Poche.* Paris, Le Robert, 1998. (ISBN 2-850-36529-7). Kourouma, Ahmadou. *Yacouba, chasseur africain.* Paris, Gallimard, coll. «Folio junior/drôles d'aventures», 1998. (ISBN 2-07052168-0). *Les Francographes.* Le Serpent à plumes, coll. «Récits et fictions courtes», 1993. (ISBN 2-908-95709-4).

**Level Four: Advanced**

This level has a three-tiered structure (each course carries one unit of credit):

1) *All* students **must** take the course in advanced grammar and composition (section A or B);
2) They choose ***one of the three*** one-hour morning courses on contemporary French civilization;
3) They choose ***one of four*** two-hour afternoon courses on literature, art, and philosophy;
4) They opt to sign up for the weekly writing workshops that complement the writing course and for the weekly oral- and gestural-expression workshops.

**1. Required writing course**

**3411 Écrire: de la grammaire au texte /*Advanced Grammar and Composition***

Pascal Somé

This course enables students to progressively construct a repertoire of textual forms (narrative, descriptive, expressive, argumentative, informative, and creative) in order to communicate flexibly and fluently in writing. Concurrently, students will review fundamental grammatical structures and principles through numerous and varied exercises. This class includes a daily plenary session (1 hr) and is complemented by a weekly, voluntary writing workshop in small groups.

## 2. One-Hour civilization courses

### 3425 La République et la laïcité/*The French State and Religious Neutrality*

Tracy Adam

This course aims at a detailed introduction to *la laïcité française*—the religious neutrality of the State—and to the recent debates which in 2004 led to the passing of a law against the wearing of "obvious" religious symbols in school. This interdisciplinary class will analyze the French school system, the historical evolution of France's religious neutrality, immigration in France, and the emergence of Islam as the country's second religion. We will also compare France's religious neutrality with systems in other countries, notably Turkey, Iran, Germany, and Algeria. At the heart of debates in France since 1989—year of the "headscarf scandal"—is the question of the Islamic veil in French schools. In order to understand this complex issue, students will read a press dossier and some short texts: *La Laïcité* (Ducompte), *Les Trois âges de la laïcité* (Costa-Lascoux), *Le Monde musulman : une religion, des sociétés multiples* (Thoraval), and *Le Voile islamique : Histoire et actualité, du Coran à l'affaire du foulard* (Zouari). Students will participate through debates, dramatic readings of polemical texts, and presentations. Student evaluation will principally be based on participation in class, an oral exam at the end of the class, and a written dossier.

### 3433 Savoir être! Mœurs et savoir vivre en France/*Historical and Sociological Approach to Social Interaction in France*

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Understanding *étiquette* and mastering the social rules and codes which are at the root of civilization (N. Elias) are also essential to interpreting different contexts of communication. The objective of the course is to explain how social interaction, as described by Erwin Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations. Classroom discussions will rely primarily on readings from Denuelle's *Le Savoir-Vivre*. Evaluation will include a paper written in three stages and an oral presentation.

**3435 La France en crise et la mondialisation/*France in Crisis and Globalization***

Patricia Reynaud

How does France, a country on the decline for over a century, react to the pressure caused by globalization? The elites, as well as extremist political parties (especially the right-wing *Front National)* have been opposed to globalization and have looked for scapegoats in the crisis facing the French economy. They have found them in "Brussels" (European-Union technocrats), immigrants, and that big inimical brother: the United States. During the last few years, however, French discourse has evolved progressively from anti- to "alter-globalization," a trend represented by such public figures as Pierre Bourdieu or José Bové, and organizations such as Attac. Course materials include recent articles and book excerpts. Evaluation will combine written essays and oral presentations.

**3. Two-hour arts, philosophy and literature courses**

**3413 Figures de la liberté/*Figures of Liberty***

Thierry Leterre

The 2004 summer course will study the idea of liberty through close readings and class-discussions of a series of classical texts from French literature and philosophy ranging from the 16th to the 20th century and from La Boëtie to Michel Foucault. The course aims at improving oral and writing skills in French as well as developing a sense of argumentation and mastering its techniques through different kinds of exercises. Teaching is based on strong student participation. More specifically, the objectives of this course are to acquaint students with classical elements of French philosophical and literary culture; to improve their command of the French language; to acquire advanced argumentation strategies both in French and, especially for students wishing to study in France, in the way that the French develop arguments. Students will be asked to work on three papers (argumentative essays), and to give a group oral presentation.

**3434 Des cultures à l'écran: Texte, cinéma et multimédias de la francophonie/*A Global Approach to Francophone Literature and Cinema***

Bachir Adjil, Romuald Fonkoua

This course is an initiation into the literature and cinema of the French-speaking world. Students will analyze the sociocultural aspects of novels and their screen adaptations, and will then write essays about them and put together research portfolios. Whenever possible, guest lecturers will be invited to share their expertise with the class. Themes to be studied include the colonial and postcolonial periods, exile and alienation, ideological discourse, problems of minorities in the global context, education, children in Africa (North and Sub-Saharan), and the role of women. Examples will be taken from such francophone films as *Rue cases nègres* (Euhzan Palcy), *Afrique je te plumerai* (Jean-Marie Teno), *L'Enfant noir* (Laurent Chevallier), *Sango Malo* (Bassek Ba Kobhio), *Lumumba* (Raoul Peck), *Hyènes* (Djibril Diop Mambéty), *Un été à la Goulette* (Ferid Boughedir).

**3441 Littérature française de l'âge classique/*Early Modern French "Classical" Literature***

Noémie Courtès

This course is designed for students who want to deepen their knowledge and understanding of literary production from the crucial "classical" era of the 17th century. We will begin with Boileau's theoretical treatise, *l'Art poétique*, and continue with an array of documents (textual and visual) representing the main genres (drama in particular), the main authors, and the main questions that have been raised about the "age of Louis XIV," the most famous of all historical periods in French history. Coursework will allow students to contextualize literary works and analyze them, providing valuable practice in textual commentary and oral presentation.

**3443 Du lisible au visible: Texte et image dans la littérature du XXe siècle/*Text and Image in 20th-century French Literature***

Tracy Adam

This class will examine the diverse relationships between text and image in the twentieth century. We will read literary and artistic writings by Breton, Apollinaire, and Aragon, which evoke twentieth-century painting: surrealist, fauvist, and cubist. We will study a surrealist novel, *Nadja* by Breton. We will also examine paintings in literature and notions of *trompe l'œil, mise en abyme, ekphrasis*, and artistic deception in a few short stories by Yourcenar, Gracq, and Daeninckx; *La Chute* by Camus, and *Un Cabinet d'amateur* by Perec. Next, we will see a few examples of adaptations of written works into image, either cinematographically with *Hiroshima mon amour* by Duras/Renais, or in

drawing with *Combray,* by the author of the comic strip adaptation of Proust's *Du Côté de chez Swann,* Heuet. Short excerpts of theoretical texts (Barthes, Merleau-Ponty, and Genette) will accompany the readings. Lastly, before finishing with a synthesis, we will consider a few examples of text in twentieth-century images from "La Trahison des images" by Magritte to the pictorial bilingualism of the paintings of Ahmed Cherkaoui. Each student will give several presentations and complete a written dossier of roughly ten pages on a subject related to works on the syllabus.

**Expression orale et corporelle/*Oral and Gestural Expression***

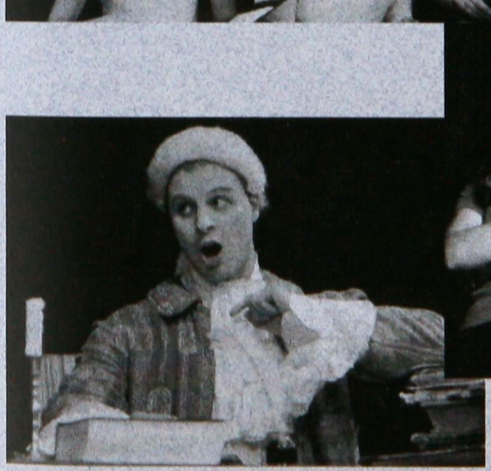
Émilie Raverot

A weekly session of role-plays and activities to develop oral and gestural abilities for students at the 400 level.

**Phonetics Workshop for 7-week students**

Aline Charles

Open to all undergraduate students on a volunteer basis, these weekly workshops will focus on specific difficulties of French pronunciation.



*Culture and language come together in performing arts at the French School*

# Graduate Courses / *Cours gradués*

All courses at the graduate level are worth one unit of credit, equivalent to three semester-hours. The graduate program (six-week session) is designed for students who already possess at least a B.A. degree, with either a major in French or the equivalent proficiency in the language. They may enroll as a non-degree student or for the M.A. degree, which is completed either in four summers on the Vermont campus or in one summer in Vermont and an academic year in Paris with our School in France. Students enrolled in the Doctor of Modern Languages (D.M.L.) program take the same course-load as other graduate students, except in their first ("qualifying") summer, when one of the three units must be completed through FREN 6900, which is the writing of a research paper.

The normal course load is three units per summer. The numbering of the courses reflects the breadth of focus rather than their linguisitic difficulty, from basic (numbers beginning with 65) to thematic (66) to specialized (67). Depending on their background, new graduate students may enroll in thematic and even specialized courses in their first summer.

**Langage and Linguistics/*Langue et sciences du langage***

**6504, 6505 Des mots et des sens; approches de la traduction/ *French-English Translation I & II***

Henry Méra

The aim of these courses is to study translation in its theory and practice. The theoretical work will consist of reading and reporting on a book on translation. In practice, texts of prose, poetry, and drama will be used for daily work and for the final exam. Final grades will take into account daily work (drafts and rewrites), a class paper, class participation, and the final exam. Placement into either 6504 or 6505 will reflect students' prior experience with translation. In addition to Mounin's *Les problèmes théoriques de la traduction* and Ballard's *Traduction de l'anglais au français*, students are free to select any monolingual dictionary for use in the course.

**6509 Stylistique appliquée I: Maîtrise du discours écrit et du texte/ *Applied Stylistics I: Mastering Written Discourse and Text***

Alia Baccar Bournaz, Badreddine Hamma

This course is designed for those who need to improve the quality of their written French. Its goal is to familiarize students with major textual types (descriptive, narrative, argumentative) and provide them with the conceptual and practical tools to produce their own texts. A review of the main grammatical difficulties involved in textual production will be complemented by practical and progressive exercises on constructing texts: crafting an outline, ensuring coherence, using transitions and connectors, etc. *Initially, first-year graduate students will be placed in this course on the basis of their score on the grammar/comprehension test and on the placement essay; although any remaining seats will be opened to other interested students, they should normally register in 6510.*

**6510 Stylistique appliquée II: Pratiques du français universitaire/ *Applied Stylistics II: French Academic Writing***

Didier Tejedor de Felipe

The purpose of this course is to help students acquire an advanced writing ability through systematic re-writing, and gain mastery over the development and coherence of the texts they produce. The goal is to be able to craft formal scholarly texts in French. Our work will be divided into two main parts—argumentative strategies and formal aspects of scholarly writing, using materials specificically designed for the course as well as a reference book, *La Grammaire d'aujour'hui*. Weekly papers will be used for evaluation.

**6514 Phonétique, phonologie et expression orale avancée/ *Phonetics, Phonology and Advanced Oral Expression***

Muhsina Alleesaib, Aline Charles

This course has a triple objective: (1) to improve accuracy in pronunciation; (2) to learn about the sound system, its importance for grammar and vocabulary, and its role as a marker of social and geographical identity; (3) to develop skills in oral expression by focusing on the effective use of language according to different communicative situations. Part of the course will be based on an analysis of sounds and intonation patterns, while another part will consist of oral activities and role plays. The required texts are *Phonétique Progressive du Français* and *La Communication Orale*. Students will be evaluated through personal recordings, a written exam, and class presentations.

**6524 Sciences du langage et dynamique des langues/*Language Sciences and Dynamics of Linguistic Systems***

Badreddine Hamma

In this course, students will discover the various domains of the language sciences and contemporary approaches to linguistics. We will focus particularly on the properties of language as a specifically human activity with two concrete manifestations: the textual and the oral, as idiolects, sociolects, and dialects. In this perspective, we will examine the following dichotomies: *langue/parole*, competence/performance, synchrony/diachrony, as well as the main characteristics of the linguistic sign and language systems. These notions will be expanded upon in an initiation to fundamental concepts of the language sciences, taking into account objectives, problems, and the theoretical and methodological issues that each of them involves. Exercises in distributional analysis and formal manipulation will help students become familiar with the tools necessary to understand both aspects of language: form (phonetics, phonology, syntax, and morphology) and meaning (structural semantics and pragmatics).

**6602 Linguistique française, sémantique, ambiguïtés, interprétations/ *Theories of Meaning in French Linguistics***

Pierre Patrick Haillet

This course is devoted to analyzing the relationship between form and meaning as explained by recent linguistic theories. We will address ambiguity, polysemy, homonymy, antonymy, as well as various factors which determine the interpretation of what is said or written. We will also study implicit meaning, polyphony, and modalisation devices, using paraphrases and discursive chains as criteria. Applications of the theoretical models to the analysis of a variety of examples (media, commercials, political discourse, conversational exchanges, etc.) will illustrate the principles of linguistic analysis. Evaluation will be based on two papers, an exam (case study), and preparation/participation/progress.

**6612 Texte/Corps/Parole/Scène: Atelier Théâtre/*Text/Body/ Speech/Stage: A Theater Workshop***

Guy Spielmann, Émilie Raverot

This course aims at developing ease, fluidity, and efficiency in oral expression through the medium of theater. By interpreting characters in short contemporary plays, students work both on phonetic and intonative accuracy and on their body language. All those who engage in public speaking (teachers especially) will find dramatic training invaluable in improving the quality of their voice, of their posture, and generally in making them feel

more comfortable when addressing an audience. Daily work includes vocal, breathing, and other exercises in addition to rehearsing a short play that will be performed in a public show in the fifth week of the summer session. Evaluation is based on short videotaped scenes from contemporary drama (Koltès, Miniyana, Novarina, Valetti...) as well as on a written log. This course meets 2 hours daily from 13:30 to 15:30. A few additional evening sessions may be added in preparation for the show.

**6711 Introduction à l'analyse sémiotique/*An Introduction to Semiotics***

Pierre Patrick Haillet, Ghazi Karmaoui

Recent developments in semiotics—a science that seeks to account for "signifying objects"—provide numerous concepts that allow for a description of the manner in which meaning is constructed. Within the framework of this introduction to semiotic analysis, we will focus on discourse as *representation*, with special attention given to selected excerpts from literary texts; we will present various approaches to the relationship between the formal characteristics of a given text and the effects it produces, so as to highlight the link between the nature of linguistic devices and their function(s). Evaluation will be based on two papers, an exam, and preparation/participation/progress.

**6765 Écrire la fiction/*Fiction Writing***

Marie-Ange Somdah

This course aims to explore the field of fiction writing through a dynamic analysis of the writing process. Its objectives are to increase students' writing ability and potential, to facilitate the internalization of writing techniques by systematic practice, and to encourage creativity and confidence in the production of texts in French. Structured like a workshop, with readings and discussions, the course covers basic techniques of fiction writing–plotting, characterization, credibility, dialogue, elements of style–and involves regular peer review of manuscripts and evaluation by the instructor. Analysis of various textual types (novels, songs) serves as the foundation for developing writing strategies, while small-group activities on student-initiated themes foster collective and individual progress. Everyone keeps a log book as a means to record readers' reactions, an indispensable element in the writing process. Evaluation will be based on three assignments, participation, and a final exam.

**6562 Pratique et plaisir du texte, sur les textes de l'Advanced Placement/*Textual Analysis (based on the AP Literature Program)***
*Sylvie Requemora*

This course aims to give students a method and critical tools to help them tackle issues of form and historical context pertaining to literary texts. In order to help teachers who prepare their pupils for the AP exam in French literature, all of the texts are from the 2003-04 AP reading list. The first part is devoted to drama, through the study of Molière's *L'École des femmes*; the second part will deal with various classical poetic forms as illustrated in Louise Labé's poems and la Fontaine's *Fables*; and the third part will examine the novel, examplified in Voltaire's *Candide* and Maupassant's *Pierre et Jean.* Students will be evaluated on the basis of two written commentaries, two oral presentations, and on participation.

**6571 L'aventure du français en Amérique : langue et littérature du Québec/*Language and Literature in Quebec***
Élise Salaün

The question of literature in Québec is primarily linked to language, as its authors have developed a unique kind of fiction reflecting the status of French in North America. From is conservative, agrarian, and catholic-dominated past, Québecois literature evolved in the 60's toward ever increasing freedom and militantism, as novelists, poets, songwriters, and artists laid claim to a distinct and powerful indentity within the wide realm of *francophonie.* This course surveys the stages of cultural, linguistic, and literary history in Québec, from the first novel published in the province (1837) to the current trend of "migrant" writing, and through a series of movements, revolutions, and quarrels, often involving language and minority issues. Evaluation will include a short weekly paper, an oral presentation, and a final dossier.

**6585 Littérature africaine francophone: Sociétés et Cultures/*French-Language African Literature: Societies and Culture***
Marie-Ange Somdah

The purpose of this course is to explore sub-Saharan Francophone African Literature. There are three objectives: a) provide a survey of Francophone African Literature, from its origin to current trends; b) introduce students to major works of writers like Senghor (poetry), A. Hampaté Bâ, Mongo Beti and Ch. Hamidou Kane (novel); c) examine current trends such as identity and cultural reformulation (Ch. Hamidou Kane), women's writings and experience (A. Sow Fall, K. Bugul, C. Beyala, V. Tadjo, A. Rawiri), and the

political incidence of writing (A. Kourouma, E. Dongala, P. Nganang). African films (e.g., *Tableau ferraille, Pièces d'identité,* and *Lumumba*) will be used as a tool for better understanding African societies and cultures. Since this is an intensive program, a preliminary reading of works such as *L'Enfant noir* (Camara Laye), *Une si longue lettre* (Mariama Bâ) and *L'Aventure ambiguë* (Ch. Hamidou Kane) is strongly recommended. Evaluation will consist of two written assignments, one oral presentation, a written final project, and participation.

**6589 Aspects de la littérature maghrébine de langue française/ *Aspects of Maghrebi Francophone Literature***

Bachir Adjil

This course studies the history of French-langage Maghrebi literature through works from the colonial and postcolonial periods by prominent authors and within main currents such as the "Algerianist novel." Beginning in the Fifties, this genre has distinguished itself by its literary qualities and discursive ambitions, a critical affirmation aiming to decypher social phenomena and denounce traditionalist practices. In the Seventies, a new generation of novelists came into its own in the three countries of French-speaking North Africa, searching for renewal of the genre (Rachid Boudjedra, Tahar BenJelloun, Mohammed Khaireddine), while the French language became, in the Eighties, a space where permissiveness could thrive (Tahar Djaout, Rachid Mimouni, Boualem Sansal, Assia Djebar). Lastly, we will examine the latest outposts of this field, the detective novel (Yasmina Khadra) and migrant literature.

**6678 L'écriture impressionniste dans la seconde moitié du XIXe siècle /*Impressionistic Writing in the Second Half of the 19th century***

Ghazi Karmaoui

This course proposes a comprehensive and pluridisciplinary study of "impressionistic writing" through a variety of texts. Representation of the body, either subtle or suggestive, will be a particular focus (as in Flaubert's *Education sentimentale*, or the depiction of the elusive body in the works of Jules Vallès), as will chromatic and morphological fusion in Revolutionary-era painting or in the naturalistic landscape descriptions in Zola's *Thérèse Raquin*, while poetry will be represented by Verlaine's *Bonne chanson* and *Romances sans paroles*. Readings will be completed by analyses of paintings from the period, in order to underscore relationships between writers and artists. Evaluation will include an oral presentation, a paper, and an exam, as well as participation.

**6684 Écritures libertines du XVIe au XVIIIe siècle/*Libertine Writing in Early Modern France***

Sylvie Requemora

In Early Modern France, a libertine–the term is an insult–is someone who claims absolute freedom in behavior as well as in thinking. Libertine writing is therefore polemical and has to escape censorship and repression through irony and alternative publishing outlets. Its study allows us to reconsider a number of fundamental notions in classical litererature: pleasure and morality, order and disorder, rules and freedom, truth, verisimilitude and fiction, sensuality and eroticism, etc. This course will encompass tales by La Fontaine, a comedy (Molière's *Dom Juan*), a tragedy (de Viau's *Pyrame et Thisbé*), a burlesque novel (Rabelais' *Gargantua*), an imaginary travel report by Cyrano de Bergerac and de Sade's notorious *120 journées de Sodome*. Students will be evaluated on the basis of two written commentaries, two oral presentations, as well as on participation.

**6762 Merveilleux et mythologie au Grand Siècle/*Mythology and Fantasy in Early Modern Fiction***

Noémie Courtès

This course is aimed at students who wish to delve into one of the essential aspects of 17th-century French "Classical" culture: Fantasy in literature and the arts. We will seek to clarify the relationship between a profoundly Christian society and pagan mythology and the supernatural, which are used as a kind of second language. The main issue will revolve around how various forms of fantasy–christian, magical, mythological–coexist and influence one another, pervading the minutest aspects of daily life. The course will make use of a variety of documents (including video) and texts (drama, fables, folk tales), which we will analyze from various angles: textual commentary, critical essay, and oral discussion.

**6785 Orientalisme et voyage dans la littérature (de la fin du XVIIe au début du XIXe siècle)/*Orientalism and Travel Literature (late 17th–19th century)***

Alia Baccar Bournaz

The purpose of this course is to study various visions of the Orient as perceived through three types of journeys: the first one is a real-life adventure of a merchant from Cassis who was taken to Tunis as a slave in 1699, and told his story to Charles Galland, who published it in 1709. In the details of this tale, we will discover an Orient perceived through actual events that, in spite of the narrator's subjectivity, inform us about a prisonner's existence and its *Barbaresque* captors' society. The second is Candide's fictitious travels as told by Voltaire (1759), where the Orient serves to support the author's philosophical

principles: all is not for the best in the best of all possible worlds, and the hero will not find serenity and resign himself to living quietly until reaching Constantinople. We will study how Voltaire reconstitutes a picturebook Orient through lexical choices and exoticism. Our third example is drawn from a brief stay in Andalusia that Châteaubriand evokes as part of a long journey to the Middle East (1826); the author mostly took it as a pretext to free his imagination and wax lyrical about the lost splendor of Cordoba and Granada, embodied in the Abencérage family and its poignant fate. The course will involve textual analysis, oral presentations, and a research project on a theme related to the program.

**Civilization and the Arts/*Civilisation, Beaux-Arts***

**6532 Comprendre la France d'aujourd'hui: institutions, citoyenneté, économie et culture/*Contemporary Civilization of France: Institutions, Citizenship, Economy and Culture***

Dominique Agostini

The goal of this course is to situate the most recent changes in French society in the context of long-term evolution and major trends. Rather than aiming for a factual account, we will envision the basic mechanism of a complex industrial society. A multidisciplinary approach will allow students to become familiar with economic, legal, and political aspects, as the course focuses on institutions (the state, the government, the legal and educational systems), economics (corporations, budgets, taxation, currency), health policies, the family, immigration, culture. For each one of these domains, we will stress factors of continuity and rupture, and acknowledge the importance of history. Classroom discussions will be supported by a regular reading of French newspapers and magazines, as well as selections from the textbook, *Les Institutions de la France*. Evaluation will involve a written research project in three stages.

**6631 Régions de France et environnement global /*French Regional Culture and Global Environment***

Jean-Rémy Bure

This course proposes a study of French regions from the point of view of interaction between people and nature, as a dialogue between economic, social, and cultural actors has become increasingly necessary for a better quality of life. After studying national and regional development, we will focus on regional architecture, gastronomy, and wine; this course is also designed to help students understand and read natural and urban landscapes. The style of each lesson is both informative and interactive, as students make oral presentations on particular aspects of the regions studied, using

documents provided by the professor or discovered in the College library and on the Internet. Four writing assignments and oral presentations will serve as the basis for final evaluation.

**6639 La société française et les grandes questions d'actualité/**
***Contemporary French Society: Major Issues and Debates***

Jean-Rémy Bure

The objective of this course is to present the principal characteristics of contemporary French society, including detailed information from various sources (newspapers, radio and television programs, Internet) about issues concerning family, social security, household consumption, incomes, women, the education system, leisure activities, religion, and immigration. Class activities will allow ample time for discussions and debates. Evaluation will include writing assignments and oral presentations in the form of synthesis of documents and commentary of French cartoons and ads.

**6645 Québec: Le Québec en images : cinéma québécois/**
***Québec's Cinema and Society***

Elise Salaün

The link between film and society has perhaps never been stronger than in Québec, and this course covers the history of cinema in the province for the past 50 years, considering content as well as form. After being socially engaged in the 50's, Québec cinema turned to pure fiction (borrowing heavily from literature), and to urban rather than rural settings, reaching its maturity in the 80's with internationally acclaimed productions under the leadership of Denys Arcand, whose *Invasions barabares* won the Oscar for best foreign film in 2003. The current generation of actors, writers, and directors, many of them recent immigrants bringing new cultures and perspectives, promises to uphold and enrich this tradition of original filmmaking. Evaluation will consist of four written film critiques and a longer analysis in the form of a paper and of an oral presentation.

**6659 La France : de l'anti-mondialisme à l'alter-mondialisme/**
***From anti-globalization to alter-globalization***

Patricia Reynaud

How do French intellectuals analyze globalization and its stakes? How did France evolve from anti-globalization to "alter-globalization"? After an overview of the history of globalization and the reactions it triggered in France—the rise of extremist political parties, the stigmatization of scapegoats such as the Brussels technocracy, new immigrants, the anti-U.S. stand—we shall examine the writings of a few theoreticians/activitists on alter-globalization (P. Bourdieu, Ziegler, Attac), who propose a critique of liberal

capitalism and a new approach to North/South relations as well as a new model of economic development. Course materials include recent articles and book excerpts. Evaluation will combine written essays and oral presentations.

**6731 La Francophonie, histoire d'une langue et géopolitique/ *The Francophone World***

Romuald Fonkoua

This course introduces a major theme in French studies, whose understanding has become absolutely indispensable–for French teachers especially–in many respects: history, society, culture, language. Coursework will therefore combine a study of the French-speaking regions, of ways of expressing identity through the French language, and of language meeting culture, with an analysis of transnational francophone strategies for development and solidarity.

**6772 L'Art et l'État (XIXe-XXe siècles)/*Art and the French State (19th-20th centuries)***

Marie Grée

The relationships between art and the State depend on historical, political, and social contexts. Through a review of sponsorship of museums and commissions, this course examines the historical bonds between artists and the State before focusing on French cultural politics in the 19th and 20th centuries. Monuments, statues, paintings, and artistic schools will serve as the basis for studying the transformation of state symbols through various monarchic, imperial, and republican regimes in the 19th century. We will then reflect on the memorial purpose of these works, the pluralistic and democratic ideals that lie behind public commissions, and how the people perceive such artwork. The ultimate goal will be to assess how these art pieces relate to political power, and their value in esthetic terms, as well as from the perspective of cultural policy. Class activites will include discussion of such topics as censorship, "cultural exception," and comparisons with other countries. Each student will deliver an oral presentation and complete a research project on a particular artist whose work can foster reflection on the relationships between art and the State.

**6773 Art et Littérature *Art and Literature***

Marie Grée

This course proposes a cross-disciplinary study of visual arts and literature in the 19th and 20th centuries. Various pictural and esthetical schools will guide us through our exploration, from Romanticism to Realism, from Cubism to Surrealism and Abstraction. All these art movements have inspired writers to produce both essays and fiction; we will take a sample of these writings, focusing on those in which the status of the artist and the issue of pictorial representation are examined. We will analyze the transition from theory to fiction in the most prominent modernist writers of the 19th century. In the 20th century, the emergence of multiple ways of perceiving the world visually had a profound impact on poetry, forcing us to reconsider notions of temporality and spaciality specific to each medium. Evaluation will include an oral presentation on one of the works, as well as a comprehensive essay.

**Second Language Acquisition and Pedagogy/*Didactique des langues et Pédagogie***

**6698 Le Document authentique/*Authentic documents***

Bonnie Woolley

Authentic documents–texts, films, music, and miscelaneous realia (items drawn from everyday life)–are now ackowledged as indispensable materials in a content-based, communicative language program. This course will discuss the nature and function of authentic documents, and propose specific strategies for creating coherent, meaningful activities at various levels, including beginners' courses.

**6797 Pratiques de classe et stratégies/pédagogiques *Classroom practice and pedagogical strategies***

Patrick Guédon

This course is aimed at novice language teachers who may already have extensive knowledge of their craft but still find themselves stumped by learning problems, and who want to buttress their classroom activity with a coherent, reflective basis. Therefore, theoretical and practical considerations will alternatively inform our work, leading to methodological advances and solid pedagogical strategies that allow each teacher to become independent. We will begin by briefly reviewing the various approaches to FLE (teaching French as a Foreign Language), before moving to specific propositions towards organizing courses around a "learning contract" between teacher and student. We will then explore various concrete methodological paths and approaches to the main objectives of cultural, linguistic, and communicative

proficiency, including issues relating to grammar, literature, and culture, with special attention to information technology. Evaluation will include analysis of a textbook, creating teaching modules, a reflective account of one's own learning and a classroom observation.

**6798 Multimédia, nouvelles technologies et enseignement/ apprentissage du français langue étrangère/**
***Multimedia, Information Technology, and French Teaching/Learning***

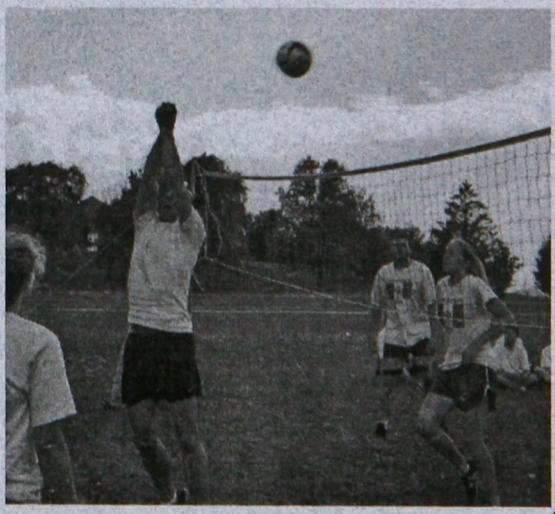
Patrick Guédon

This course is designed for students who are interested in furthering their understanding and knowledge of information technology as applied to language teaching/learning. Among the aspects that we will touch upon are the evolution of multimedia technology use in the classroom, notions of interaction and interactivity, the role of the teacher in a multimedia environment, virtual resource centers, and how learners can become self-directed. In addition, we will explore educational websites with a critical eye, as well as review language learning CD-Roms, and learn how to design and create pedagogical activities making the most of a multimedia environment.

**Co-curricular Activities/*Activités, enrichissement linguistique et culturel***

Co-curricular activities provide an opportunity for students to relax outside of class as well to put their French to use in less formal situations with other members of the French School community. All students will be required to participate in some combination of a small number of activities; more information will be presented on them here on campus.

**Animations et spectacles**
**La chorale**
**Le potager**
**Club Création Graphique**
**Football**
**Volleyball**
**Pétanque**
**Tennis**
**Café Philo**
**Ciné-Club**
**Club Cuisine**
**Club «Nature et Histoire»**
**Club «Actus»**
**Radio Midd**



# The School in France

**Headquarters in Paris**

The offices of the Middlebury School in France are located at
5, rue de Surène
Paris 75008

Director: DAVID PAOLI
Student Affairs Coordinator: DANIELLE LACARRIÈRE
Academic Coordinator: MARIE-MADELEINE CHARLIER
Program Assistant: VIVIANA LÓPEZ

**Faculty**

Courses are taught by faculty members of the University of Paris III-Sorbonne Nouvelle, other branches of the University of Paris, and various French institutes.

**Living Abroad**

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances as well as their living and travel arrangements. The School in France helps students secure housing in a wide variety of student residences, rooms, and other lodgings.

**Cost**

Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Tuition charges for 2004–2005 can be found on the inside page of this bulletin. Tuition bills for the full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost of a year in Paris or Poitiers—including passage but excluding travel while in Europe—should be approximately $31,000 to $33,000.

**Financial Aid**

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury undergraduates should apply to their home institutions.

**Application and Admission**

Applications for the 2005–2006 academic year abroad will be available from the Language Schools as of November 2004.

*Applications for the **Junior Year program** should be submitted by January 31,* because the program is often filled by early February.

*Applications for the **traditional graduate program in Paris** will not be accepted after May 1st.* Those applications will be acted upon as they are received and until all spaces have been filled, which could happen as early as March.

*Applications for the Middlebury **M.A. in French with Internship** are separate from and additional to the traditional M.A. application. To apply for this program, the traditional M.A. application* and *the M.A. with Internship application must* both *be received and complete by March 1st at the latest. You may request the application materials for the M.A. with Internship from languages@middlebury.edu or (802) 443-5510, or you may download them from http://www.middlebury.edu/ls/application.html.*

In order to comply with various visa and French university requirements, no regular applications for admission to the School in France can be accepted after May 1. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 443-5510.

**The Junior Year Program**

Middlebury's junior year program in Paris or Poitiers is open to students who have completed two full years of college course work, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean of Language Schools and Schools Abroad reserves the right to make final acceptance conditional on successful completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris or Poitiers.

Juniors enroll for the full academic year or a semester in a program of studies designed both to complement courses taken at the home institution

and to form a logical link between sophomore and senior years. Beginning in early September, an intensive preliminary session in our Center offers language work and an introduction to Paris (choice of seminars). After the preliminary session, juniors may choose among the course offerings at the *Université de Paris*, at the *Institut d'Études Politiques*, at the *Institut* Catholique, at the *Middlebury School in France*, or at the *Université de Poitiers* in language, literature, cinema, theater, art, philosophy, musicology, history, economics, and international relations. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the *Institut d'Études Politiques* leading to the *Diplôme du Programme International de Sciences Politiques et Sociales*. Candidates for acceptance in the *Programme International*, whether to prepare the *Diplôme* or simply to enroll in a few courses, must display strong language proficiency and a knowledge of current events. In either case there is a separate application process for admission to the *Programme International*.

Courses in studio art or music may be available to qualified undergraduate majors and minors by arrangement and under certain conditions. Prior approval by the student's advisor and the French foreign-study advisor is required.

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or FR 221 (Du Romantisme au Modernisme), or the equivalent. Semester students are required to register in one language course while in France. N.B.: If applying for a semester option, students must state briefly in writing why they must choose it over the full year; experience has shown that most students benefit much more from the full academic year in France.

**Credits**

A student's workload must be approved by the Director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students should discuss the transfer of credit with their advisors well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

*Poitiers is an ancient French city 90 minutes by train from Paris.*

*The Institut Catholique de Paris offers small classes in politics, philosophy, religion, and other subjects.*

# The Graduate Program

**M.A. in French:** After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory. During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September, students are enrolled in seminar work designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the *mémoire*, a short thesis required of all candidates for the M.A. degree (in literature, civilization, linguistics, or translation).

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the *mémoire* (worth two units of credit), six units of course work are chosen among the course offerings at the *Université de Paris*, the *Institut Catholique*, the *École Commerciale de la Chambre de Commerce et d'Industrie de Paris* (or ADVANCIA), and the *Middlebury School in France* from the areas of French language and linguistics, language pedagogy, literature, cinema, theater, art, philosophy, history, economics, and international relations. All instruction is in French.

**M.A. with Internship:** Admission to this program is highly selective and involves a separate, additional application to be completed and received, *along with* the regular School in France M.A. application, by March 1st at the latest. After the three-course summer session, students participate in an intensive one-unit orientation session in September that will deal with contemporary French history and political and social France today, and with a specific aspect of French politics and society. After the orientation session, students will be assigned internships in the political, social, or cultural sphere; these assignments will be tailored to the student's expressed interests and background, and will last throughout the rest of the academic year, representing a commitment of approximately 16 hours a week. Concurrently students will meet twice a month throughout the year for a seminar that will present research methods and involve student presentations and guest lecturers. This seminar will be worth one unit of credit and, along with the internship experience, will provide the framework for the two-unit M.A. thesis to be completed and defended at the end of the year. This aspect of the M.A. is overseen by Internships in Francophone Europe (IFE), a French educational organization whose goal is to contribute to improving trans-Atlantic understanding and to help qualified students to immerse themselves in contemporary French society.

In addition to fulfilling these requirements, students will choose four semester course units offered by the School in France, the *Université de Paris III*, the *Université de Paris IV*, and/or other institutions with which Middlebury has relationships *(Catho, École Commerciale de la Chambre de Commerce et d'Industrie de Paris).*

**Courses**
The following courses, among others, have been taken by our students in recent years:

*Courses open to graduate students only.
+Courses open to undergraduate students only.
*(No symbol means open to both graduate and undergraduate students.)*

**Preliminary Session at our Center**
***Courses and seminars for undergraduates***

+Langue française (fall, spring)
+Paris depuis 1789: le Paris des Révolutions (fall, spring)
+Paris, capitale politique, culturelle et sociale (fall)
+Paris dans la littérature des 19e et 20e siècles (fall, spring)

***Seminars for graduates***

*La vie politique en France
*La presse écrite en France
*Histoire de Paris de Lutèce à nos jours
*Histoire et mémoire de la Seconde Guerre Mondiale
**Madame Bovary* et le cinéma
*Littérature francophone: romans de la Désillusion
*Le retour du tragique dans les romans du 20e siècle
*Le personnage de roman

**Université de Paris III–Sorbonne Nouvelle**
(semester courses)

Introduction à l'analyse linguistique
+Introduction à la poétique des textes
+17e siècle: Le mythe de Don Juan
+18e siècle: Le mythe du travestissement
+19e siècle: Le mythe de Pygmalion
+20e siècle: Le Mythe d'Orphée

L'imaginaire des Femmes aux 19e et 20e siècles
*Samuel Beckett
Poésie et réalité au 20e siècle
Cinéma et littérature
*Écrivains, poètes et critiques d'art au 20e siècle
*Poétique des littératures francophones
Le roman africain et la narrativité
*Poétique du baroque
+Littérature, histoire et idéologie
+Initiation à l'analyse de films
Godard
Théâtre et photographie
Traduction (thème et version)

**Université de Paris IV–Sorbonne**
(semester courses)

Art contemporain
Art et architecture moderne
Art du Moyen Age
Arts décoratifs
Histoire de l'Histoire de l'Art
Art moderne

**Institut d'Études Politiques**
(semester courses)

+France (1880–1990): Histoire d'une nation politique (fall)
+Théorie des relations internationales (fall)
+Les Méthodes et les données de la macroéconomie (fall)
+La Vie politique française sous la Ve République (fall)
+Les Espaces de l'Europe (orientation géographique) (fall)
+Études comparées des sociétés d'Europe occidentale (fall)
+Histoire de l'Europe: concordances et discordances (spring)
+L'Union Européenne: enjeux et perspectives (spring)
+Les Grands problèmes économiques contemporains (spring)
+Comportements politiques en Europe (spring)
+Les Transformations de l'Europe centrale et orientale (spring)

**Faculté de Sciences Sociales et Économiques (FASSE)**
(semester courses)

+ Introduction à l'Islam et aux problèmes du Moyen-Orient
L'Europe: approche géo-politique et culturelle
Sociologie urbaine
Sociologie du judaïsme
Sociologie des medias
+ Macro-économie
Histoire de la pensée économique
Analyse de l'économie mondiale
* Individu et individualisme de l'Antiquité à nos jours
+ Relations internationales
* Prévention et règlements de conflits: droit et diplomatie
Mondialisation et paix
* Tocqueville

**Institut de Langue et de Civilisation Françaises (ILCF–"Catho")**

Art Contemporain 1860–1925 (fall)
Art Contemporain 1925–1996 (spring)
*Pratique et pédagogie du français langue étrangère

**Middlebury Center**
(semester courses; semester is specified where it is known)

+Langue et société (fall, spring)
*Pratiques de l'écrit (fall,)
*Traduction (fall )
La France: de l'Absolutisme à la Révolution et à l'Empire (fall)
La France: 19e et 20e siècles (spring)
+La France et l'Europe (fall)
+Relations franco-africaines (fall, spring)
+L'Europe économique: Enjeux et défis (spring)
+Économie internationale (spring)
+Paris - Urbanisme et architecture (fall)
+Impressionisme et modernité (spring)

**ADVANCIA (E.C.C.I.P.)**
(year-long graduate course)

*Aspects sociaux, économiques et géographiques de la France contemporaine: le français des affaires. (Students enrolled in this course take the exam for the *Diplôme supérieur de français des affaires* (DAF2) at the end of the academic year.)

**Internships**

- Undergraduate credit internships
- By special arrangement upon arrival in Paris, qualified graduates and undergraduates may act as English language assistants to French students at the junior high or high school level. (no credit is given for these *stages à titre bénévole).*

*Middlebury students in an art history class at Université de Paris IV–Sorbonne*

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the French School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

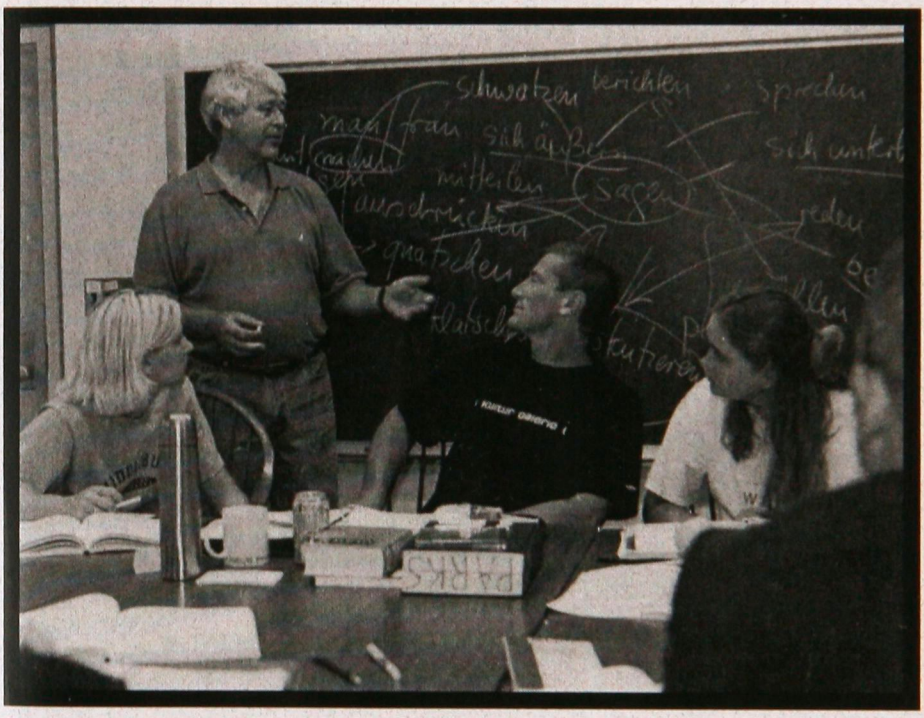
The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: Josette Hontanx teaches in the seven-week Intensive Language Program.*

# THE German SCHOOL




## The Language Schools
MIDDLEBURY COLLEGE

**Summer 2004**
**Academic Year 2004–2005**

# The German School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5203
e-mail: languages@middlebury.edu
web: www.middlebury.edu/ls

## Summer 2004
## Intensive Immersion Program

■ **Seven-Week Session includes German for Singers and Vocal Coaches**

**June 25–August 13**
Total: $5,491
Tuition: $3,510; Board $1,421; Room $560

■ **Six-Week Session**
**June 28–August 13: Session I**
Total: $5,350
Tuition: $3,510; Board $1,320; Room $520

■ **Three-Week Workshops**

**July 1–July 21: Session I**
Total: $2,090
Tuition: $1,170; Board: $660; Room: $260

**July 22–August 13: Session II**
Total: $2,090
Tuition: $1,170; Board: $660; Room: $260

### The School in Germany Academic Year 2004–05

**Graduate Program** Tuition: Full year — $13,350
**Undergraduate Program** Tuition: Full year — $14,400; Semester—$7,200

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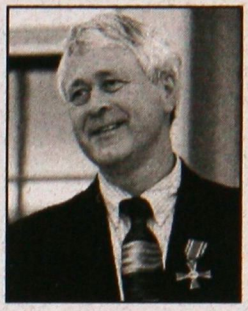
# Letter from the Director



*Jochen Richter, Director*

*Willkommen in der Deutschen Schule!*

I would like to invite you to our 90th session of total immersion in German language and culture. *Die Deutsche Schule* offers you several distinctly different ways of exploring and studying German: You may begin our program uninitiated, starting in the first year, or you may bring along different levels of language proficiency and will be placed accordingly. In addition to our undergraduate program which stresses language acquisition above all, we offer graduate-level Masters and doctoral programs, specialized workshops for teachers, and a "German for Singers and Vocal Coaches" program which integrates German language study with vocal training.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully preserved the original formula—an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury, and a co-curricular program, which provides a wealth of culturally authentic contexts. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program: In the seven-week program, we continue to be mindful of the demands of our graduate-level learners. We have also enriched our time-tested teaching methods with a well-balanced dosage of computer and video learning, and we continue to stress the interconnectedness of our academic and co-curricular offerings. In the six-week program we continue our traditional offerings in culture, literature and pedagogy. This year we are stressing German culture. We are very excited about our first philosophy course in a long time which will analyze Theodor W. Adorno's *Minima Moralia*. You might also want to explore the topic of *Identität und Fremdheit* or experience Berlin as cultural metropolis over the past 100 years. In literature, we are offering an investigation of realist literature in the 19th century, a thematic interpretation of German unification in recent literature, and a course centered around the narrative work of the Swiss author Max Frisch.

For German language teachers and students with pedagogical interest, we offer *Digital Deutsch*, a 3-week workshop about media-based learning environments. If linguistics or language teaching is your interest, you might want to consider the applied linguistics course for the teaching of German.

The co-curricular program features our two film series which will be stocked with the latest German films. The academic lecture series will be crowned again by the Karl and Anna Zernik Memorial lecture. We will again have the opportunity to shine in our very own theater production, and there will be plenty of opportunity for some serious singing in the German choir. You definitely do not want to miss the spectacular performances of the students in the German for Singers and Vocal Coaches program directed by Dr. James McDonald. If you still have energy and time left, you might lend your legs to the German soccer team or you might simply want to hit a volleyball, throw a Frisbee, challenge your director to a tennis match or your favorite professor to a chess game. You might even offer your talents to the production of our German radio show or newspaper. No matter what your hobbies and interests are, we want you to participate, and we want you to join us when we take our 90th German language plunge in the summer of 2004. *Wir erwarten Sie. Herzlich willkommen!*

Jochen Richter
*Director*

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*Our special thanks this year go to the Max Kade Foundation for continued generous support of our programs; to the German government represented by the Goethe Institute Boston for funding four graduate teaching assistantships; to the estate of Howard Born for scholarship support; to Professor Emeritus Werner Neuse for scholarship support and to Alfred and Judith Zernik for endowing a rich and promising lectureship in the German Summer School.*

GOETHE INSTITUT

# The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz or Berlin, and for graduates who complete their M.A. degree with an academic year in Mainz or Berlin. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive.* We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

**Graduate Degrees**

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly-qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz or Berlin. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

**Degree Requirements:** Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship;* one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language,*

*Methods of Teaching Literature,* or *Methods of Teaching "Landeskunde;"* and one seminar in which the student has to write a *Proseminararbeit* (15–20 pages).

The remaining five courses may be concentrated in one or two of the following areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20–25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit.*

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz or Berlin must take *Introduction to Literary Scholarship,* a seminar which includes a *Proseminararbeit,* and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

**Credits**

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years.*

**Transfer Credits**

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

**Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

**Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

**Enrollment**

Upon acceptance, all students must pay a $300 **non-refundable** enrollment deposit to be applied to the tuition charges.

**Application and Admission**

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2005 summer session and the 2005–06 academic year abroad will be available in the fall of 2004 from:

**The German School**
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/ls

*Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.*

# Administration, Faculty, and Staff

**Director:** JOCHEN RICHTER, Mary Biehler Professor of German, Allegheny College; Ph.D., Syracuse University

**Associate Director:** KARL OBRATH, Associate Professor of German, University of Cincinnati; Ph.D., University of Cincinnati

**Faculty**

CYNTHIA CHALUPA, Assistant Professor of German, West Virginia University; Ph.D., The Ohio State University

CHRISTINE GEFFERS-BROWNE, Lecturer in German, Director of the German Program, and Director of Undergraduate Studies at Brandeis University; DML., Middlebury College

HANS GABRIEL, Assistant Professor of German, North Carolina School of the Arts; Ph.D., University of Virginia

CLAUDIA GALBERG-SANDBERG, Instructor of German, The Ohio State University; M.A., University of Arizona at Tucson; M.S., Universität Hamburg

ROMAN GRAF, Associate Provost for Institutional Diversity and Associate Professor of German, Middlebury College; Ph.D., University of North Carolina

ANDREAS HÄRTER, Dozent für deutsche Sprache und Literatur, Universität St. Gallen; Dr. phil., Universität Zürich

KARL-HEINZ HARTMANN, Dozent für deutsche Sprache und Literatur, Freie Universität Berlin; Dr. phil., Freie Universität Berlin

BARBARA HECK, Instructor of German, teaching ESL, Universität St. Gallen; M.A., The Ohio State University

CLAUDIA KOST, Assistant Professor of German Applied Linguistics, University of Alberta; M.A., Johannes Gutenberg-Universität

BETTINA MATTHIAS, Assistant Professor of German,
Middlebury College; Ph.D., University of Washington at Seattle

JAMES McDONALD, Professor of Music, Indiana University: Director of German for Singers and Vocal Coaches Program;
D.M.A., University of Iowa

RUTH ANN McDONALD, Pianist and Vocal Coach;
Accompanist and Vocal Coach in the German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

KLAUS MODICK, Freier Schriftsteller, Oldenburg;
Dr. phil., Universität Hamburg

MARIA MORRISON, Instructor of German, Colby College;
M,A., University of Virginia

VERONICA OSTERTAG, Instructor of German,
University of Arizona at Tucson; M.A., University of Arizona at Tucson

ROGER RUSSI, Assistant Professor, Central Piedmont Community College;
Ph.D., University of North Carolina at Chapel Hill

SILKE SCHADE, Instructor, University of Cincinnati;
M.A., University of Cincinnati

MICHAEL SHAUGHNESSY, Assistant Professor of German, Washington and Jefferson College; Ph.D., University of Cincinnati

HANS-MICHAEL SPEIER, Wissenschaftlicher Mitarbeiter,
Freie Universität Berlin; Gastprofessor, University of Cincinnati;
Dr. phil., Freie Universität Berlin

CHRISTINA WEGEL, M.A., University of Vermont

**Administrative Staff**

CHRISTINA CARTWRIGHT, Coordinator, German School;
B.A., Middlebury College

PASCALE LaFOUNTAIN, Bilingual Assistant
B.A., Middlebury College

MARLENE MODICK, Bilingual Assistant
Abiturientin, Gymnasium Cäcilienschule, Oldenburg

**German for Singers and Vocal Coaches Master Class Teachers**

CAROLYN HAGUE
JULIE KAUFMANN
MICHAEL PINKERTON

*German for Singers program*

# Seven-Week Intensive Language Courses

**GRMN 3101–3102–3103 Elementary German**

*Instructors: Ostertag (coordinator), Galberg-Sandberg, and Schade*

Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities. (3 Units)

**Required text:** Moeller, Adolf, etc., *Deutsch Heute*, 8th ed. (Houghton Mifflin); additional materials will be made available.

*Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (3101-3102-3103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.*

**GRMN 3198–3199–3200 Early Intermediate German**

*Instructors: Heck (coordinator), and Obrath*

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 Units)

**Required texts:** Moeller/Liedloff et al., *Kaleidoskop,* 6th ed. (Houghton Mifflin); Spaethling & Weber, *Literatur Eins,* 2nd ed. (W.W. Norton); additional texts and materials will be made available.

**GRMN 3201–3202–3203 Intermediate German**

*Instructors: Russi (coordinator), Gabriel, and Wegel*

This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 Units)

**Required texts:** Rankin & Wells, *Handbuch zur deutschen Grammatik,* 3rd. ed. (Houghton Mifflin); Spaethling/Weber, *Literatur Eins,* 2nd ed. (W.W. Norton); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin).

**GRMN 3301–3302–3303 Advanced German I**

*Instructors: Chalupa (coordinator), Morrison, and Graf*

The courses at the 300 level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer work is required. (3 Units)

**GRMN 3301 Advanced Grammar and Communication**

This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of communication and language learning. For this course, some additional language and computer laboratory work is required. (1 Unit)

**Required text:** Herin, Matussek, Perlmann-Balme, Übungsgrammatik Deutsch als Fremdsprache (Hueber Verlag).

**GRMN 3302 Modern German Literature**

This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 Unit)

**Required text:** Turneaure, *Im Spiegel der Literatur* (W.W. Norton).

**GRMN 3303 German Culture and Society**

This course introduces aspects of the German cultures—arranged in weekly themes—and some historical background to facilitate a better understanding of the German cultures and societies, as well as increase vocabulary and reinforce grammatical and communicative structures. (1 Unit)

**Required text:** Blumoehr, Die Gesellschaft der Bundesrepublik Deutschland; Sozialstrukturen im Wandel (C.C. Buchners Verlag Series)

*Note: Students at the third level are encouraged to take the examination* Zertifikat Deutsch als Fremdsprache *administered through the Goethe Institute in Boston for a small additional fee.*

**GRMN 3401–3410 Advanced German II**

*Instructor: Geffers-Browne (coordinator)*

The courses at the 400 level seek to develop the speaking and writing strategies applicable to specific types of discourse and to apply them to the study of literature and culture. This level has a three-pronged offering. In addition to the two courses listed below, the student will select a third course from the six-week-program.

**GRMN 3401 Stylistics, Expository Writing, and Communication**
This course meets two hours daily and forms the core of the 400-level program. It aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of communication and style. Attention will be paid to fine points of grammar, use of idioms, and appropriate register. Classroom activities are enhanced by audio and video material as well as visitations by, and subsequent discussions with, Language School guests and visitors. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 Unit)
**Required text:** Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); additional materials will be available.

**GRMN 3410 20th Century Literature of the German Speaking Countries**
Based on literary texts of various lengths the course explores issues of cultural and historical importance as reflected by literature throughout the century. The course aims at expansive classroom discussions, creative writing assignments of increasing difficulty, and students' presentations on different literary topics. It also incorporates audio and video material appropriate and related to the various literary pieces being elaborated on in class. (1 Unit)
**Required texts:** Thomas Mann, *Tristan;* Friedrich Dürrenmatt, *Die Physiker;* Bernhard Schlink, *Der Vorleser;* and various stories/poems as handouts.

*In addition to 3401 and 3410, students will select one unit from the six-week-program.*

*Note: Students at the fourth level are encouraged to take the examination* Zentrale Mittelstufenprüfung *through the Goethe Institute in Boston for a small fee.*

# German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation. For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

**GRMN 3105–3106 Elementary German for Singers**
*Instructor: Matthias*
Daily activities include three hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 Units)
**Required text:** DiDonato, Clyde & Vansant, *Deutsch, Na Klar!,* (McGraw-Hill).
**Recommended text:** Barber, *German for Musicians* (Indiana University Press); additional materials will be available.

**GRMN 3195–3196 Early Intermediate German for Singers**

**GRMN 3205–3206 Intermediate German for Singers**
*Russi (coordinator)*
Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center. (2 Units)
**Required text:** Rankin & Wells, *Handbuch der deutschen Grammatik,* 3rd ed. (Houghton Mifflin).

**GRMN 3305–3306 Advanced German for Singers**
*Chalupa (coordinator)*
Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratories is required. (2 Units)
**Required text:** Herin, Matussek, Perlmann-Balme, Übungsgrammatik Deutsch als Fremdsprache (Hueber Verlag).

**GRMN 3405–3406 Advanced German for Singers II**
*Geffers-Browne (coordinator)*
Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 Units)
**Required text:** Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

**Performance Component**
The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

**GRMN 3104 Elementary Lyric Diction** (1 Unit)
*McDonald and staff*

**GRMN 3194 Early Intermediate Lyric Diction** (1 Unit)
*McDonald and staff*

**GRMN 3204 Intermediate Lyric Diction** (1 Unit)
*McDonald and staff*

**GRMN 3304 Advanced Lyric Diction I** (1 Unit)
*McDonald and staff*

**GRMN 3404 Advanced Lyric Diction II** (1 Unit)
*McDonald and staff*

For a complete description of the program see the special brochure, **German for Singers and Vocal Coaches**.

## Six-Week Graduate Program of Studies

A normal load is three courses per summer to be selected in consultation with the director or associate director. First –year students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test before they arrive on campus. Only courses designated seminars may be taken to write a Proseminar- or Seminararbeit.

*Language*

**GRMN 6601 Advanced Language Practice**
*Richter, 9–10 a.m.*
The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, deals with selected stylistic areas, and concentrates on the writing of expository prose. The course is targeted to address individual needs of the participants. (1 unit)
**Required text:** Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).
**Recommended texts:** Buscha/Friedrich, *Deutsches Übungsbuch* (Langenscheidt); Duden, *Das Stilwörterbuch* (Langenscheidt), Judith Macheiner, *Das grammatische Variete oder Die Kunst und das Vergnügen, deutsche Sätze zu bilden* (Piper)

**GRMN 6619 Applied Linguistics for the Teaching of German**
(3-week workshop, 7/1–7/21)
*Kost, 3:00–5:00 p.m.*
An introduction to the sub-fields of applied linguistics that are of special value for the teaching and learning of German. Theoretical linguistic concepts will be discussed in light of their practical relevance for language teaching. Areas covered include phonetics, second language acquisition, contrastive linguistics, socio-linguistics and pragma-linguistics. (1 unit)
**Required texts**: Dieling & Hirschfeld, *Phonetik lehren und lernen. Fernstudieneinheit 21* (Langenscheidt); Dieling & Hirschfeld, *Phonetik lehren und lernen. 3 Tapes* (Langenscheidt); Hufeisen & Neuner, *Angewandte Linguistik für den fremdsprachlichen Deutsch-unterricht, Fernstudieneinheit 16* (Langenscheidt); Lightbown& Spada, *How Languages are Learned*. 2nd ed. (Oxford University Press)

**GRMN 6639 Theodor W. Adorno: *Minima Moralia***
(Seminar)
*Modick, 10:00–11:00 a.m.*
A close reading and analysis of Adorno's *Minima Moralia*. Written in American exile, it was published at the beginning of the 1950s in (West-) Germany and, with its mixture of culturally pessimistic snobbism, cutting analysis and stylistic elegance, it influenced in a lasting way philosophical discourse and cultural criticism. *Minima Moralia* arguably is the most important work of philosophical critical theory.
**Required texts:** Theodor W. Adorno, *Minima Moralia* (Suhrkamp Taschenbuch, 2003); Andreas Bernard / Ulrich Raulff. Hrsg., *Theodor W. Adorno "Minima Moralia" neu gelesen* (Ed. Suhrkamp #2284); Hartmut Scheible, *Theodor W. Adorno* (rororo Bildmonographie #50400, Rowohlt).

**GRMN 6652 Berlin—Cultural Metropolis: 1900–2000**
(Seminar)
*Speier, 11:00 a.m.–12:00 noon*
Berlin occupies an exceptional place in German history. The course explores selected chapters and topics from different periods and areas of Berlin's cultural history such as Berlin expressionism; the "Golden Twenties," clubs, cabarets and revues; Berlin as cinematic center; Jewish life in Berlin; *Literaturcafes*; Berlin during the 3rd *Reich*; art districts (Prenzlauer Berg and Kreuzberg); music; old and new Berlin "Salons"; the cultural profile of present-day Berlin. In addition to literary texts, example are drawn from art, music and film.
**Required texts:** Herbert Günther. Hrsg., *Hier schreibt Berlin. Eine Anthologie* (Ullstein); Hans Michael Speier. Hrsg., *Berlin mit deinen frechen Feuern. 100 Berlin-Gedichte* (Reclam).
**Recommended texts:** Jürgen Schütte & Peter Sprengel. Hrsg., *Die Berliner Moderne 1885–1914* (Reclam); Kursbuch 137, *Berlin. Metropole* (Rowohlt)

**GRMN 6653 Identität und Fremdheit**
(Seminar)
*Härter, 12:00–1:00 p.m.*
Concepts of identity are culturally determined, and they have changed in the course of cultural history. In literature, personal and cultural identity, difference and otherness are being staged and reflected in many ways and from different perspectives. The course will explore concepts of "self" and "other" on the basis of a selection of texts from the 19th and 20th century German literature. Topics to be analyzed may include: autonomy vs. automaton;

normality and madness; alienation; cultural difference; cultural construction of identity concerning gender, role play, and the body.
**Required texts:** Heinrich von Kleist, *Die Verlobung in St. Domingo, in H.v.K., Die Verlobung in St. Domingo. Das Bettelweib von Locarno. Der Findling* (Reclam, Universal-Bibliothek #8003); E.T.A. Hoffmann, *Der Sandmann* (Suhrkamp #45); A reader with additional short texts will be made available.
**Recommended texts:** Hugo von Hofmannsthal, *Ein Brief*, in H.v.H., *Der Brief des Lord Chandos. Schriften zur Literatur, Kultur und Geschichte.* (Reclam, Universal-Bibliothek #18034); Franz Kafka, *Das Urteil*, in: F.K., *Das Urteil und andere Prosa*, Ditzingen 1995 (Reclams Universal-Bibliothek 9677)

*Theatre production*

***Literature***

**GRMN 6610 Introduction to Literary Analysis**
*Hartmann, 8:00–9:00 a.m.*
An introduction to the critical reading of literary texts. Examples of various genres and different periods are used to introduce literary terminology, theories and methodologies which are necessary for the analysis and interpretation of poetic, dramatic and epic texts.
**Required texts:** Stefan Neuhaus, *Grundriss der Literaturwissenschaft* (Francke – Uni Taschenbücher # 2477); F. Schiller, *Kabale und Liebe* (Reclam #33) & *Erläuterungen & Dokumente* (Reclam #8149); F. Dürrenmatt, *Die Physiker* (Diogenes Taschenbuch) *Erläuterungen und Dokumente* (Reclam #8189); E.T.A. Hoffmann, *Der Sandmann* (Reclam #230) & *Erläuterungen und Dokumente* (Reclam #8199); A. Seghers, *Der Ausflug der toten Mädchen* (Sammlung Luchterhand #288).

**GRMN 6641 Max Frisch: The Narrative Work**
(Seminar)
*Härter, 10:00–11:00 a.m.*
Inquiring into the inner conditions of the self and exploring social and cultural patterns, Max Frisch's novels and stories expose fundamental characteristics and questions of modern existence. Frisch's narrative work will be read and discussed with regard to such topics as identity, self-awareness and self-invention, gender roles, rational and mythical thinking, time and the experience of temporality, literary and autobiographical writing. Films and filmed interviews will be used.
**Required texts:** *Stiller* (suhrkamp taschenbuch 105); *Homo Faber* (suhrkamp taschenbuch 354); *Montauk* (suhrkamp taschenbuch 700); *Der Mensch erscheint im Holozän* (suhrkamp 734)
**Recommended texts:** *Tagebuch 1946–1949* (suhrkamp taschenbuch 1148); *Mein Name sei Gantenbein* (suhrkamp taschenbuch 734).

**GRMN 6642 The Literature of *Realismus***
(Seminar)
*Hartmann, 11:00 a.m.–12:00 noon*
In the history of German literature, the decades between the revolution of 1848 and the end of the Bismarck era is known as the period of Realismus. The course explores how the authors dealt with reality and the problems of their time in a "realistic" way.
**Required texts:** W. Raabe, *Chronik der Sperlingsgasse* (Reclam #7726); T. Storm, *Immensee* (Reclam #6007 & Erläuterungen u, Dokumente #8166); P. Heyse, *L'Arrabiata* (Reclam #8301); G. Keller, *Romeo und Julia auf dem Dorfe* (Reclam #6172 & EuD #16032); C.F. Meyer, *Die Hochzeit des Mönchs* (Reclam #6950); T. Fontane, *Irrungen, Wirrungen* (Reclam #8971 & EuD # 8146)
**Recommended texts:** Hugo Aust, *Literatur des Realismus.* 3rd ed. (Metzler); Sabina Becker, *Bürgerlicher Realismus. Literatur und Kultur im bürgerlichen Zeitalter. 1848–1900.* (Francke Uni-Taschenbücher # 2369)

**GRMN 6658 German Unification through the Mirror of Recent German Literature**
(Seminar)
*Modick, 12:00–1:00 p.m.*
German unification at the end of the 20th century was an event of historical proportions. Its importance and meaning has occupied and continues to occupy contemporary German literature. The course explores and analyses literary and cultural aspects of the event as they are presented in selected texts by authors of former East and West Germany.
**Required texts:** A reader will be supplied for the course.

## Three-Week Workshops for Teachers and Students of German

*Teaching Methodology*

**GRMN 6619 Applied Linguistics for the Teaching of German**
(3-week workshop, 7/1–7/21)
*Kost, 3:00–5:00 p.m.*
Description see under ***Language***

**GRMN 6698 Digital Deutsch: Media-Based Learning Environments for German**
(3-week workshop, 7/22–8/13)
Shaughnessy, 3:00-5:00 p.m.
A detailed overview of digital media applications for learning and teaching German as a second language. Topics include: audio, video, image and courseware applications used to enhance German instruction, interactive exercise-creation, and basic web design. Particular attention will be paid to the selection and use of these electronic materials in order to maximize their effectiveness for language learning. Participants will collaborate on a digital learning unit and web-bibliography that will be distributed to all participants on DVD at the end of the course.
**Prerequisites:** Participants should feel comfortable using computer technology, especially the internet. Other than an intermediate comfort level with technology, no specific computer skills are required.
**Required texts:** Readings will be provided.

# The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Graduates and undergraduates also have the option to study at the Freie Universität in Berlin. The School in Germany is based in Mainz and the director of the school is the administrator for both Berlin and Mainz.

Graduate and undergraduate participants in Mainz take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Students in Berlin directly enroll in all course work with German students. Participants in the undergraduate program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk* enabling the program to place most students in university dormitories, providing additional contact with German university life. Private rooms and apartments are at an absolute premium in Germany; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

**Graduate Program**

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13 (Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde and Theaterwissen-schaft)* at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

*Mainz*

**Undergraduate Program**

In order to qualify for the Undergraduate Program, undergraduates must have junior standing, at least a B- average overall, and an average of B or better in German, plus at least two courses above the Middlebury College GRMN 3201-3202 level. Non-Middlebury College students can meet this requirement during a preliminary summer on the Vermont campus. All students are expected to enroll in a German course the semester preceding the term or year abroad. Undergraduates may enroll for the *Wintersemester,* the *Sommersemester* or the entire academic year.

In Mainz, the German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

## Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

### Sample Mainz Courses

*(Undergraduate and graduate study)*

Lecture courses:
*Contemporary German Drama*
*Superstitions*
*History of Eastern Europe*
*Economy and Society*
*German Family Names*

Proseminars:
*19th Century Novella*
*Detective Stories*
*Fairy Tales*
*Youth Culture in the 20th Century*
*Cultural History of the German Empire*
*Nietzsche and Art*
*Introduction to Comparative Literary Studies*

Advanced Seminars:
*Schiller's Dramas*
*Literature and Film*
*Tristan and Isolde*
*Brecht's Theater*
*Anna Segher's Novels*
*Teaching Landeskunde*

*Berlin*

**Sample Berlin Courses**
*(Undergraduate and graduate study)*

Lecture courses:
*The Balkans in the Middle Ages: Myths, Facts, Interpretations*
*European History from 1600–1650*
*European Economic and Social History of the 19th and Early 20th Centuries*
*History of the German Language*
*Literature of the Weimarer Republic*
*Literature of the Middle Ages*

Proseminars:
*Agrarian History of the Middle Ages*
*Berlin in the Year 1948*
*Gender Ideology and Gender Politics in National Socialism*
*Political Economy in Europe: Between Competition and Cooperation*
*Introduction to the Structure of the European Union*
*Bertolt Brecht: Poetry*
*Literary Berlin Images of the Present*

Advanced Seminars:
*Political Discussions of the 16th Century*
*Hegel and Marx*
*Globalization and Democracy*
*German-Polish Relations 1990–2000*
*International Women's Movement and Politics*
*Goethe and Italy*
*The Novel of the 50s*

For further information and an application, please contact:

**The School in Germany**
Sunderland Language Center
Middlebury College
Middlebury, VT 05753

Graduate program:
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Undergraduate program:
(802) 443-5745
schoolsabroad@middlebury.edu
www.middlebury.edu/~msa

*Mainz*

*Berlin*

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the German School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: A graduate class at the German School.*

# THE Italian SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2004

# The Italian School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
VOICE: 802/443-5510
FAX: 802/443-2075
languages@middlebury.edu
www.middlebury.edu/ls/italian

## Summer 2004

**June 25–August 13**
(Seven-Week Session)
Total: $5,491
(Tuition $3,510;
Board $1,421; Room $560)

**June 28–July 21**
(Three-Week Courses - Session I)
**July 22–August 13**
(Three-Week Courses - Session II)
(Tuition $1,170 per unit -
three semester hours of credit;
Board $660 for each
three-week session;
Room $260 for each
three-week session)

**June 28–August 13**
(Six-Week Session)
Total: $5,350
(Tuition $3,510;
Board $1,320; Room $520)

**Academic Year 2004–05**
The School in Italy
Graduate Program
Year - $13,350
Junior Program
Year - $14,400;
Semester - $7,200

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# Introduction to the 2004 Program

*Michael Lettieri*

Proud of its reputation as the most renowned Italian summer program on the North American continent, during the 2004 session the *Scuola Italiana* is again offering a wide range of challenging courses. As in the past, these courses will deal with Italian language, linguistics and literature, as well as the culture and civilization of Italy, seen and analyzed in all their most significant aspects and manifestations. The motivation and the effort of the students selected, added to the expertise and the dedication of faculty drawn from European, American, and Canadian institutions, ensure maintenance of the School's high standards.

What makes the Middlebury experience so unique is its long-standing observance of the "Language Pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. In spite of the considerable demand this formal pledge places on all, generations of students consider it a most valid and effective learning tool. Adherence to this rule is, therefore, strictly enforced at all times.

To be sure, the success of the summer session is due to a great extent to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. All of this contributes to create a cordial and collegial atmosphere that is very conducive to learning and is unlikely to be duplicated elsewhere.

In 2004, the first three levels of instruction will remain substantially unchanged, as will the two core courses at the graduate level: IT 6502 and IT 6601. Advanced culture and civilization courses and graduate literature courses will focus on the *Ottocento* and *Novecento*. They will include a course on musical Verism and the female figures in the music of Giacomo Puccini, a course on contemporary Italian cinema, an introductory course on modern and contemporary literature, a course on Italian women writers, a seminar on the theories of fascism (as understood through novels, film, and documentaries), a seminar on the artistic evolution of modernism in Italy, a course on recent trends in Italian narrative, and a theater workshop that will study plays from the twentieth century with a consideration of staging and acting techniques mainly through the production of a play. To maintain as broad a course selection as possible, the School will also offer a seminar on Dante's *Divine Comedy*, a course on the history of the Italian language, and a

workshop devoted to the professional development of teachers of Italian (*The Content and Learning Strategies in the Teaching of Italian*).

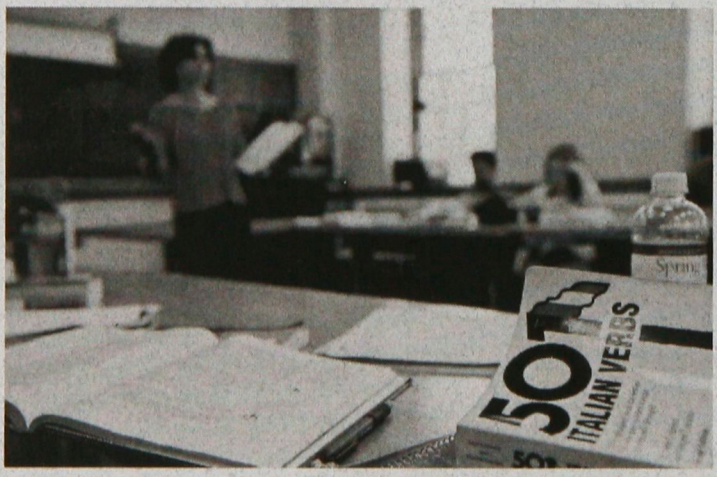
During the summer of 2004 the Italian School will again supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers and graduate students of Italian, and taught by instructors of international prominence. Each session will consist of two courses. Each course meets Monday through Friday for two hours each day, and carries one unit or three semester hours of graduate credit. Students may enroll in either or both of these sessions, taking one or two courses per session. Students enrolled in the six-week graduate program are eligible to take one or more of these courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

A special feature of the 2004 session will be the presence on campus of Professor Paolo Valesio as "Scholar in Residence" in the Italian School. Both students and faculty will certainly benefit greatly from the many contributions that Professor Valesio will bring to the cultural life of the School during his stay in Middlebury.

With such an ample variety of academic offerings and the numerous cultural and social activities that are scheduled, I am confident that the 2004 summer school will be a memorable experience of learning for all students and instructors. I count on all of us to do our best to make this a most successful and fruitful period of study in the Green Mountains of Vermont.

*Arrivederci!*

Michael Lettieri
*Director*



# The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. Juniors also have the option of studying at the University of Ferrara. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio.

**Graduate Degrees**

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

**Master of Arts:** Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian consists of four streams or areas of concentration. Students must select one stream as a major. The M.A. degree is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. Students who complete degree requirements in Florence must present an independent research project worth two units of credit.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 6600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Students must fulfill the following minimum distribution requirements for the M.A. degree:

**General Studies in Italian***
1 language course (unit) at the 6500-level, 1 language or linguistics course (unit) at the 6600-level, 2 units in civilization, 3 in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation.

* This stream is meant for students who prefer to not "specialize" in any specific area. The courses required for this stream are culled from the other streams.

**Literary Studies**
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 6600 level or above approved by the director); 5 units in literature; 3 units to be chosen from culture/communication and/or linguistics courses.

**Language and Linguistics**
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 6600 level or above approved by the director); 5 units in linguistics; 3 units to be chosen from literature and/or culture/communication courses.

**Culture and Communication**
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 6600 level or above approved by the director); 5 units in culture and communication; 3 units to be chosen from literature and/or linguistics courses.

**Doctor of Modern Languages:** The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the Dean of the Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

**Credits**
Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 3100-3399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

**Transfer Credits**

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Registrar for Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

**Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

**Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

**Scholarships**

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: Cesare Barbieri Endowment Fund, Pierina B. and Salvatore J. Castiglione Scholarship Fund, Joan F. Giambalvo Scholarship Fund, Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, Michelina Pietrangelo Memorial Scholarship Fund, Antonio and Ida Quaglia Memorial Scholarship in the Italian School, and the Joel Smith Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

**Awards**

Each summer the Merlino-Mezzotero Award is given to a graduate student in Italian for academic achievement.

**Enrollment**

Upon acceptance, all students must pay a $300 ***non-refundable*** enrollment deposit to be applied to the tuition charges.

**Application and Admission**

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2005 summer session and the 2005–06 academic year abroad will be available in November 2004 from:

**The Italian School**
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5510
languages@middlebury.edu
www.middlebury.edu/ls

# Administration, Faculty, and Staff

**Director:** MICHAEL LETTIERI, Professor of Italian, University of Toronto at Mississauga; Ph.D., University of Toronto

**Associate Director:** ANTONIO VITTI, Professor of Italian, Wake Forest University; Ph.D., University of Michigan

**Faculty**

SALVATORE BANCHERI, Associate Professor of Italian, University of Toronto at Mississauga; Ph.D., University of Toronto

ILARIA BRANCOLI BUSDRAGHI, Visiting Lecturer, Middlebury College; Dottore in Lettere, Università di Roma "Tor Vergata"

GAIA CAPECCHI, Instructor of Italian, Middlebury College School in Italy; Dottore in Lettere, Università di Firenze

DINO S. CERVIGNI, Professor of Italian, The University of North Carolina at Chapel Hill; Ph.D., Indiana University

NATASHA V. CHANG, Visiting Assistant Professor, Middlebury College; Ph.D., Cornell University

MARIO DOMENICHELLI, Professore Ordinario d'Inglese, Università di Firenze; Presidente, Associazione per gli studi di teoria e storia comparata della letteratura. Coordinatore, Reseau europeo di comparatistica. Presidente, Centro linguistico Università di Firenzel; Dottore in Lingue Straniere, Università di Urbino

VINCENZO GATTO, Lecturer of Italian, The Pennsylvania State University; D.M.L., Middlebury College

FLAVIA LAVIOSA, Assistant Professor of Italian, Wellesley College; Ph.D., State University of New York at Buffalo

MICHAEL LETTIERI, (see above)

LUCREZIA LINDIA, Chairperson of Foreign Languages, Eastchester School District; Instructor of Italian, State University of New York at New Paltz, Immersion Programs; Adjunct Professor of Italian, Westchester Community College; Master of Science in Education, Fordham University

GRACE MANNINO, Associate Adjunct Professor of Italian, Suffolk Community College; Lecturer of Italian, State University of New York at Stony Brook; Teacher of Italian, French and Spanish, Brentwood High School; Doctor of Arts, State University of New York at Stony Brook

AUGUSTO MASTRI, Professor of Italian, University of Louisville; Ph.D., Indiana University

ROSARIO MASTROSERIO, Ordinario di Pianoforte Principale, Conservatorio Niccolò Piccinni di Bari; Laurea in Pianoforte, Conservatorio di Foggia; Attestato di Merito, Accademia Chigiana di Siena

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*Rosario Mastroserio*

MARIA CARLA PAPINI, Professore Ordinario di Letteratura italiana moderna e contemporanea, Università di Firenze; Dottore in Lettere, Università di Firenze
CARLO SALA, Maître de conferences, Université de Paris X-Nanterre; Diplôme de l'Ecole Pratique des Hautes Etudes ; Doctorate de 3$^{e}$ Cycle
DONATO SANTERAMO, Assistant Professor of Italian, Queen's University; Ph.D., University of Toronto
ALICIA VITTI, M.A., University of North Carolina at Greensboro
ANTONIO VITTI, (see above)

**Administrative Staff**
KARA GENNARELLI, Italian School Coordinator
CRISTINA SANSALONE, Assistant to the Director; M.A., University of Toronto; Graduate Student, University of Toronto

**Interns**
ALFONSO ARPAIA, Università di Roma "La Sapienza"
CLAIRE HENNESSY, University of Toronto

**Scholar in Residence**
PAOLO VALESIO, Yale University

**Guest Lecturers**
RICCARDO CAMPA, Università per Stranieri di Siena
ANDREA CICCARELLI, Indiana University
DOMENICO PIETROPAOLO, University of Toronto

# Intensive Language Courses

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

**LEVEL 3100**

**3151-3152-3153 Elementary Italian+**
Gatto, Santeramo, Alicia Vitti

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language and computer laboratories is an integral part of the course. (3 Units)

*Required Texts*: P. Blelloch and R. D'Angelo, *Eccoci!* New York: John Wiley (1997); U. Skubikowski, *Workbook and Laboratory Manual for Eccoci!* New York: John Wiley (1997).

*Recommended Text*: *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.

**LEVEL 3200**

**3251-3252-3253 An Introduction to Contemporary Italy+**
Brancoli Busdraghi, Chang, Mula

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is contemporary Italian culture, including contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers, newsmagazine, and short stories, will enhance and complete the learning experience. (3 Units)

*Required Texts*: U. Skubikowski, *L'Italia verso il Duemila*. Toronto: University of Toronto Press (1997); R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro*. Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994).

*Recommended Texts*: L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988); N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *HarperCollins*

*Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Additional reading materials will be provided by the instructors.

**LEVEL 3300**

Students at the 3300 level normally take 3301, 3303 and 3359. Especially well-prepared students may substitute 3360, 3370 or 3379 for 3359 by permission of the director.

**3301 Grammar and Composition+**

Mula

This course aims at strengthening and developing the student's competence in written and oral expression. A systematic review of complex linguistic structures of Italian will be offered through the reading of a selection of contemporary texts: short stories, newspaper articles, and a novel by Sicilian author Leonardo Sciascia: *A ciascuno il suo*. Students will practice the reviewed grammar in writing and in oral presentations, and at the same time become more deeply engaged in all aspects of Italian culture, history and social issues. Emphasis will be on expanding vocabulary, reviewing advanced grammatical structures and improving analytical skills. (1 Unit)

*Required Texts*: L. Serianni, *Italiano, Grammatica, Sintassi, Dubbi*, Milano: Garzanti (1997–2000); L. Sciascia, *A ciascuno il suo*. Milano: Adelphi (2000).

*Recommended Texts:* N. Zingarelli, *Lo Zingarelli minore: Vocabolario della lingua italiana*. Bologna: Zanichelli (2001); D. Cinti, *Nuovo dizionario dei sinonimi e dei contrari*. Novara: DeAgostini (1999);V. Ceppellini: *Nuovo dizionario pratico di grammatica e linguistica*. Novara: DeAgostini (1999).

Additional reading materials will be provided by the instructor.

**3303 Developing Oral Proficiency in Italian+**

Capecchi

This course is designed to improve students' fluency with special emphasis on oral-aural skills and focus on contemporary Italian culture. Communicative activities, role play, debates, oral presentations, and audio and video analysis. Given the focus on oral expression, active participation in class is essential. (1 Unit)

Materials for this course will be provided by the instructor.

**3359 Modern Italian Writers: An Introduction to the Study of Italian Literature+**

Capecchi

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, as well as critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, films, documentaries, group analysis of written works presented in class by students, and discussion of texts. (1 Unit)

*Required Texts*: V. Pratolini, *Il quartiere*. Milano: Mondadori (1999); *Poesia italiana del Novecento*. Ed. U. Fiori. Milano: Edizioni Scolastiche Mondadori (1995); N. Ginzburg, *Le piccole virtù*. Ed. D. Scarpa. Torino: Einaudi Tascabili (1998).

*Recommended Text*: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003).

Additional reading materials will be provided by the instructor.

**3360 Theater Workshop+**
Bancheri

For course description and texts, see 6560 in the graduate section. (1 Unit)

**3370 Italian Cinema in a Modernizing Society +**
Antonio Vitti

For course description and texts, see 6570 in the graduate section. (1 Unit)

**3379 Modernity in Italy (1860-1990)+**
Sala

For course description and texts, see 6579 in the graduate section. (1 Unit)

# Graduate Courses

## SIX-WEEK GRADUATE COURSES

**6502 Advanced Italian: Studies in Language**
Laviosa, Mastri

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 3301 without graduate credit before attempting 6502. (1 Unit)

*Required Texts*: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro*. Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988).

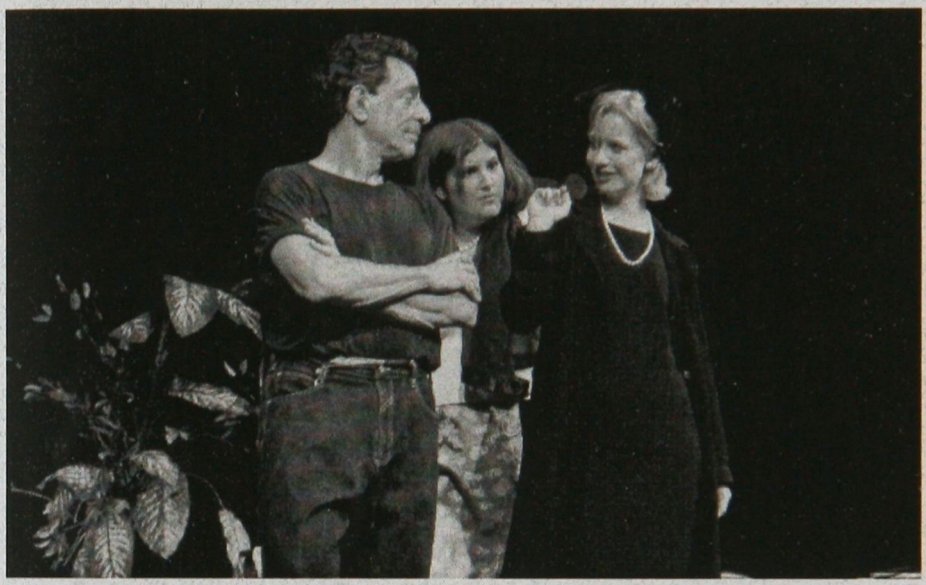
*Recommended Texts*: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

**6560 Theater Workshop**
Bancheri

A study of representative comic plays from the nineteenth and twentieth centuries with a consideration of acting and staging techniques mainly through the production of a specific comedy. All students in this workshop are expected to act in and/or to help in the production of the play that will be performed prior to the end of the session. (1 Unit)

*Required Texts*: G. Giacosa. *Teatro.* Milano: Mursia (1987); D. Fo. *Le commedie di Dario Fo.* Torino: Einaudi (1984).

Given the special nature of this course, all additional material will either be provided by the instructor or will be available in the library.



**6570 Italian Cinema in a Modernizing Society**
Antonio Vitti

The objective of this course is to gain a better understanding of the often complex mechanism of Italian politics, the intriguing regional differences, and the civic and cultural development that have shaped the Italian Republic since the end of terrorism. Through a multidisciplinary approach this course will explore how contemporary Italian cinema has followed, mirrored, and often even anticipated the cultural transformation and moments of crisis in Italian society. Thirty films will be screened. Students will learn how to prepare a film analyses, will write a final essay, and will lead group and class discussions. (1 Unit)

*Required Texts*: P. Ginsborg. *L'Italia del tempo presente. Famiglia, società civile, Stato 1980-1996.* Torino: Einaudi (1998); M. Sesti. *Nuovo Cinema. La "scuola" italiana. Storia, strutture e immaginario di un altro cinema.* Ed. M. Sesti. Venezia: Saggi Marsilio (1996); *Incontri con il cinema italiano.* Ed. A. Vitti. Caltanissetta: Sciascia Editore (2003).

Additional reading materials will be provided by the instructor.

**6579 Modernity in Italy (1860–1990)**
Sala

The aim of this course is to study the artistic evolution of modernism in Italy beginning with the Macchiaioli and the impressionists. The course will then consider three subsequent stages: Giorgio de Chirico, Carlo Carr, G. Morandi (metaphysical painting, oneirism and Surrealism); the two phases of Futurism (Balla, Boccioni, Severini, Fillia, Depero, Prampolini); and finally the post-WWII stages, including the birth of Design in Italy, Bauhaus, the crisis of the 1970s, the anti-design of Memphis Milano. (1Unit)

Materials for this course will be provided by the instructor.

**6601 Stylistics: Techniques of Composition and Interpretation**
Laviosa

Writing is central to academic life in the Italian Summer School. This course provides an experience in graduate level advanced writing. Students learn to use this skill as a powerful tool of thought and expression. The course has the primary goal to help students establish a useful writing process through instruction in analysis and interpretation, guidance in discussing arguments and in the use of evidence, explanation in the development of voice, and study of the conventions of academic writing, including writing from sources. A variety of texts will be used, such as journalistic, literary and scholarly to produce original pieces of writing. (1 Unit)

*Recommended Texts*: N. Zingarelli, *Vocabolario della lingua italiana*. 12th Edition. Bologna: Zanichelli (2003); *HarperCollins Sansoni Italian Dictionary*. Inglese-Italiano, Italiano-Inglese. 3rd Edition. Firenze: Sansoni (2001).

Materials for this course will be provided by the instructor.

**6672 Introduction to Modern and Contemporary Italian Literature**
Domenichelli

This course will cover Italian literature from the beginning of the nineteenth to the end of the twentieth century. Major authors will be read against the background of Italian political and cultural history. Beginning with an overview of eighteenth-century cosmopolitan writers and a selection from the works of Baretti, Goldoni, Alfieri, Parini, the course will then focus on Italian Romanticism with particular reference to Foscolo and Leopardi. The development of the novel will be considered from Manzoni to Nievo to the authors of the end of the century (Verga, D'Annunzio, De Roberto), and the representative writers of the twentieth century (Svevo, Pirandello, Pavese, Vittorini, Calvino). Changing attitudes in poetry will be illustrated by a selection of readings ranging from the Decadence (Pascoli, Gozzano, the *crepuscolari* poets) to "Avanguardia" (Marinetti and Futurism), Dino Campana, the "Ermetici" (Ungaretti, Montale), the "Transavanguardia" and some of the poets and novelists of the new generation. (1 Unit)

*Required Text:* Mario Pazzaglia. *Scrittori e critici della letteratura italiana. Ottocento e Novecento. Antologia con pagine critiche e un profilo di storia letteraria*. Vol. 3 (vol. unico). Terza Ed. Bologna: Zanichelli (1996).

Additional reading materials will be provided by the instructor.

**6692 Italian Women Writers: 1500–1900**
Papini

An overview of Italian women writers from the sixteenth to the twentieth centuries, which examines representative authors such as Vittoria Colonna, Gaspara Stampa, Veronica Franco, Faustina Maratti Zoppi, Caterina Percoto, Neera, and Grazia Deledda. The course will also focus on the cultural, social, and literary contributions made by contemporary women writers: Sibilla Aleramo, Gianna Manzini, Anna Banti, Natalia Ginzburg, Elsa Morante, and Amelia Rosselli. (1 Unit)

*Required Text: Le stanze ritrovate.* a cura di A. Arslan, A. Chemello e G. Pizzamiglio. Venezia: Eidos (1991).

Given the special nature of this course, all additional material will either be provided by the instructor or will be available in the library.

**6704 Revisiting Italian Fascism through the Lenses of Cinema, Novels and Documentaries**
Antonio Vitti

An exploration of the theories of fascism, with emphasis on Italy between 1919 and 1945, as understood through novels, film and documentaries. (1 Unit)

*Required Texts*: E. Gentile, *Fascismo: storia e interpretazione.* Bari: Laterza (2002); G. Bassani, *Il giardino dei Finzi-Contini.* Milano: Mondadori (1991); R. Loy, *La parola ebreo.* Torino: Einaudi (1997); G. Bassani, *Gli occhiali d'oro.* Milano: Mondadori (1990); I. Silone, *Fontamara.* Milano: Mondadori (1997); E. Morante, *La storia.* Torino: Einaudi (1974); A. Moravia, *Il conformista.* Milano: Bompiani (2002); P. Levi, *La tregua.* Torino: Einaudi (1990).

Additional reading materials will be provided by the instructor.

**6771 Recent Trends in Italian Narrative**
Papini

This course aims to provide an overview of the most recent developments in Italian narrative literature in the past twenty-five years. The most significant literary trends of this period will be examined through the works of six leading contemporary authors. Topics will include: Italo Calvino's deconstructionist experimentalism, Paolo Volponi's antiutopia, Antonio Tabucchi's political and social commitment, Daniele Del Giudice's incisive language, the postmodern experience of Enrico Brizzi's writing, Aldo Nove's "cannibalistic" literature. (1 Unit)

*Required Texts*: *Scrittori a confronto*, a cura di A. Dolfi e M.C. Papini. Roma, Bulzoni (1998); I. Calvino, *Se una notte d'inverno un viaggiatore.* Torino: Einaudi (1982); P. Volponi, *Il pianeta irritabile.* Torino: Einaudi (1978); A. Tabucchi, *Sostiene Pereira.* Milano: Feltrinelli (1994); D. Del Giudice, *Mania.* Torino: Einaudi (1997); E. Brizzi, *Jack Frusciante è uscito dal gruppo.* Milano: Baldini e Castoldi (1994); A. Nove, *Woobinda.* Torino: Einaudi (1998).

**6800 Independent Study**
Lettieri By permission only. (1 Unit)

**DM 6902 Research Paper**
Lettieri

## THREE-WEEK GRADUATE COURSES

Students enrolled in the six-week graduate program are eligible to take one or more three-week graduate courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

### SESSION I: JUNE 28–JULY 21

**6626 Topics in the History of the Italian Language**
Lettieri

This course will trace the origins of the Italian language, and provide an overview of the principal phases of its evolution, from the earliest documents and Medieval vernaculars through the codification of the literary standard during Renaissance. Important later contributions to the theory and practice of a modern literary norm, such as those of Manzoni and Ascoli, will also be discussed. The focus on the literary language will be complemented by the study of the varying relations between Italian and its dialects across time, space, and society, but particularly in regard to contemporary Italy. A look at the vicissitudes of Italian abroad will shed light on language use and structural changes in unstable contexts of contact situations. (1 Unit)

Materials for this course will be provided by the instructor.

**6690 The Content and Learning Strategies in the Teaching of Italian**
Bancheri, Lindia, Mannino

The objective of this course is to prepare for the teaching of Italian language and culture through theoretical and practical pedagogy, as well as through literature. Lessons will focus on the usage of language in everyday situations, along with grammar, prose and poetry. A variety of techniques for all levels of instruction such as use of media and technology, communicative activities, authentic material, cooperative learning, interdisciplinary teaching and creative games will be presented. Rubrics and other methods of assessment will be discussed. (1 Unit)
Materials for this course will be provided by the instructors.

*Recommended Texts*: M. Mezzadri, *I ferri del mestiere. (Auto)formazione per l'insegnante di lingue*. Perugia/Welland: Edizioni Guerra & Editions Soleil Publishing Inc. (2003); M. Mezzadri, *La frontiera presente. Internet nella didattica dell'italiano*. Perugia/Welland: Edizioni Guerra & Editions Soleil Publishing Inc. (2001); *Standards for Foreign Language Learning in the 21st Century*. Lawrence, KS: Allen Press (1999); P. E. Balboni, *Tecniche didattiche per l'educazione linguistica*. Torino: UTET (2000).

## SESSION II: JULY 22–AUGUST 13

**6583 Musical Verism and the Female Figures in the Music of Giacomo Puccini (1858–1924)**

Mastroserio

This course deals with a major exponent of Verism (which is the representation of the "real" in the Italian melodrama): namely, Giacomo Puccini, a composer of major importance. As we will see in this course, his creativity and the tragic quality of his female figures (Butterfly, Manon, Tosca) make him one of the most renown Italian musicians in the world. (1Unit)

Materials for this course will be provided by the instructor.

**6663 Dante's *Divina Commedia***

Cervigni

The course intends to analyze Dante's *Vita nuova* and fundamental cantos of the *Divine Comedy* (*Hell, Purgatory,* and *Paradise*) within the context of ancient and medieval traditions, Dante's complete *oeuvre,* and contemporary criticism. (1 Unit)

*Required Text:* Dante, *Tutte le opere.* Roma: Newton & Compton. Second Ed. (1997).

## LECTURE SERIES

*A. Arpaia,* "Il sistema politico italiano"

*S. Bancheri,* "Tecnologia in classe: adottare o adattare?"

*R. Campa,* "Il percorso storico della cultura italiana"

*A. Ciccarelli,* "Rilettura di Ungaretti e Montale"

*F. Laviosa,* "Insegnare e imparare attraverso le intelligenze multiple"

*S. Mula,* "*Arturi Regis ambages pulcherrimae*: influenze, diffusione e sviluppo dei temi arturiani in Italia tra Medioevo e Rinascimento"

*D. Pietropaolo,* "L'allestimento scenico di una commedia a Venezia nel Settecento"

*C. Sala,* "1947: Scooter e libertà"

*P. Valesio,* " Dietro le quinte del teatro: il laboratorio di scrittura"

# The School in Italy

**Via degli Alfani, 48**
**50121 Florence, ITALY**
**Tel. 011-39-055-24 57 90**

**Director:** Rosa Cuda, Ph.D., University of Toronto
**Assistant to the Director:** Patrizia Nesti
**Student Life Coordinator:** Laura Sieni

The school, or *Sede,* in Florence is located in the *Palazzo Giugni*, a sixteenth-century palace designed by the renowned Bartolomeo Ammannati, which is situated in the academic heart of the old city, an area bustling with coffee shops, bookstores, cultural clubs, and academic buildings. Undergraduates also have the option to study at the University of Ferrara.

## THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 6600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with four semester-long courses in language, linguistics, literature, and culture/communication at the *Sede* (from September to December). During the second semester (from January to May) students must complete an independent research project and two courses at the University of Florence. In February/March, after consultation with the Director, students will choose courses offered by the *Facoltà di Lettere e Filosofia* in the areas of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, or literature. Students must fulfill the distribution requirements indicated for the specialization, or "stream," that they have chosen.

The independent research paper should be based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35–40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

### Courses

Following are the course descriptions for the language, linguistics, literature, and culture/communication courses that will be taught at the *Sede* during the 2004-2005 academic year. **Please note that all courses are subject to change.**

*Language*

**Methods of Critical and Applied Analysis** *(Fall)*

This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

*Linguistics*

**History of the Italian Language** *(Fall)*

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)

*Literature*

**The Chivalric Romance** *(Fall)*

This course will examine the history of the Chivalric genre from the origins through to Ariosto and Tasso's sixteenth century. After a brief introduction, which will take into consideration its origins in France, we will move on to look at its diffusion in Italy and consider early works such as Pulci's *Morgante* and Boiardo's *Orlando innamorato*. The course will then focus on the evolution of this genre in the sixteenth century spurred by the competition with the Epic poem, which, although recounting the same stories of love within the backdrop of military battles, did so using different rules and with a different purpose as opposed to its Chivalric counterpart. (1 Unit)

**Medieval and Renaissance Italian literature** *(Fall)*

This course will be an evaluation of Italian literature from the mid-*trecento* through the Humanistic period. Selected readings from major works of representative authors will illustrate dominant intellectual trends and important developments of literary forms. The course will focus on major authors of the period such as Dante, Petrarch and Boccaccio. (1 Unit)

**The Genius of Michelangelo and the Development of Florentine Sculpture in the Sixteenth Century** *(Fall)*

The art of sculpture found particularly favorable terrain in Florence during the sixteenth century: a historically important time, as the city was going through a major change, becoming a Princedom after years of republican government. The formal and artistic innovations, therefore, connected themselves to modes of representation coinciding with both a precise proto-academic scheme and with the need to depict a state undergoing significant change. The innovative possibilities of monumental sculpture as explored by Michelangelo, were developed by a group of artists (Jacopo Sansovino, Baccio Bandinelli, Benvenuto Cellini, Bartolomeo Ammannati, and ending with Giambologna) who established fundamental rules in sculpture that spread all across Europe. Once considered by critics as mere followers or artists negatively influenced by Buonarroti's art, the artistic path these authors traced on the contrary, enables students to understand how Florentine art of the late Renaissance finds its strength in the reformulation of the concepts and solutions anticipated by Michelangelo and touches on one of the critical problems of the sixteenth century, that of the concept of "maniera": innovation within tradition, a scheme made stronger by the presence of genius. (1 Unit)

**Recent Events and Politics in Italy** *(Fall)*

Italian politics has undergone an almost incredible transformation during the past 14 years. This phenomenon, following the fall of the Berlin Wall, has assumed almost revolutionary social and political proportions. Within a short period of time, parties and politicians that had dominated national life for 45 years have disappeared from the scene; the world of journalism and information has changed dramatically; Italy has become part of the European community. The term "new" has certainly dominated the last decade. One must ask, however, whether this change corresponds to a genuine social and cultural emancipation, or is merely a mass media-engendered illusion that will soon reveal a reality quite different from the one hoped for. To investigate this, we will use not only contemporary political texts but also newspapers and magazines, trying to understand current Italian politics through instruments of daily communication. (1 Unit)

# The Undergraduate Program

The C.V. Starr-Middlebury School in Italy offers two sites from which to choose depending on the type of environment the student is seeking. Students who choose to study in Ferrara will have a more provincial experience, while students studying in Florence will find a more cosmopolitan city.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for admission, students must have completed a minimum of five semesters of college-level Italian or the equivalent (including one content course comparable to Middlebury College IT 3252), with a B average and at least a B- average overall. Students considered in need of further preparation before studying at the School in Italy may be required to enroll in the 7-week Italian School summer session on the Middlebury campus. All students are expected to enroll in an Italian course the semester preceding the term or year abroad.

For Middlebury College students the deadline for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 15 for fall semester or full year, and October 15 for the spring semester. Applications received after these dates will be considered on a space-available basis, provided that visa requirements (where applicable) can be met.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

**Florence**

Middlebury's undergraduate program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of language skills and intellectual development

through a curriculum of linguistic, literary, and cultural study exclusively in Italian.

Qualified students may enroll for the fall or spring semester or for the full academic year. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*.

All students spend the first week before classes begin establishing their living arrangements. Fall semester students enroll for four courses at the *Sede* and spring semester students enroll in five. Full-year students usually take seven courses at the *Sede* and, following a successful oral exam (normally a conversation on a variety of topics) conducted by a university professor, are expected to take one elective worth two units at the University of Florence, usually during the second semester.

**Ferrara**

A quaint city of 130,000, is located on the Po River only thirty minutes by train from Bologna and one hour from Venice, Ferrara was once described as "the first modern city of Europe." The University of Ferrara was first established in 1391 and today enrolls approximately 12,000 students.

Students will take four credits at the University of Ferrara choosing from among: anthropology, architecture, art history, biology, chemistry, economics, history, law [politics], linguistics, literature, mathematics, philosophy, psychology, sociology, and physics and one credit will be granted after successful completion of a course organized for Middlebury students. Qualified students may enroll for the fall or spring semester or for the full academic year.

**Financial Aid**

The C.V. Starr-Middlebury School in Italy offers financial assistance to Middlebury College undergraduates. Undergraduates from other institutions are generally able to transfer federal aid and are encouraged to contact their home financial aid and/or study abroad offices to ascertain whether they are eligible to receive state or institutional aid to attend the School in Italy.

**Courses**

The following courses are scheduled to be offered at the *Sede* in 2004–2005. **Please note that all courses are subject to change.**

**Writing Theory and Practice I** *(Fall)*

This course aims at assisting students in acquiring the necessary skills in order to reach a higher degree of autonomy and progress in their writing abilities. With this goal in mind the classes will deal with this topic on two levels: 1. Reading and analysis of different writing styles (descriptive, argumentative, informative). 2. The production of texts differing both in style and subject matter (historical, political, socio-economic, artistic and literary). Italian grammar will be at the basis of this course and through the use of specific exercises students will be able to follow its transition into the written text. Students will be required to use different methods such as summaries and written exercises to arrive at a written draft that is cohesive, coherent and pertinent from a lexical perspective.

**Writing Theory and Practice II** *(Spring)*

The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar, and in understanding fine nuances of meaning.

**Aspects of 19th and 20th Century Italian Literature** *(Fall)*

In this course we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists to the diverse results achieved by such twentieth century poets as Saba, Ungaretti and Montale.

**Survey of Medieval and Early Renaissance Italian Literature** *(Spring)*

This survey will trace the origins of Italian Literature in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of the lyric poetry and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli and Bembo.

**Italian Political Thought from Machiavelli to the Present** *(Fall)*

This course focuses on the essential stages of the history of Italian thought from the end of the XV century to the present. During the first part of the course we will explore the history of Italian political thought from Machiavelli's *Principe* to the establishment of the Jacobin republics. During the second part of the course we will analyze the period of the Restoration with reference to its historical and political features. The course then proceeds, analyzing the reign of the House of the Savoy and looks at the political events that brought Italy to unification through the *Risorgimento* of 1860 and continues with Italy's participation in WWI. The events that led up to the rise and fall of the Fascist government will also be taken into consideration exploring the consequences of this regime and development of a new political system. We then turn our focus to the changes that occurred in Italian politics in the 90's, this will help the student better understand the current political situation in Italy.

**Florence from the 13th to the 16th Centuries: A Portrait of a Society and its History** *(Spring)*

This course provides a comprehensive overview of the "golden centuries" of Florentine history by examining its various aspects in their socio-historical context. Along with other essential information for understanding Florentine civilization, we will describe the political and institutional characteristics, the vocabulary and the concept of the medieval/Renaissance city-state. Study will focus on the following areas:

1) economic activity, the source of the prosperity that gave Florence its supremacy in Tuscany and made possible its extraordinary artistic and architectural development;
2) the family, the basic unit of social organization and the center of physical and psychological affirmation for the individual;
3) life in the urban community, including, among other aspects, its different levels of literacy, public morality, religious practices, and the spread of urban violence. The course will not follow one text for its structure and information. Instead it will draw from documentary sources, the most recent contributions to the historiography, and lecture-visits to urban sites relevant to the course.

**Art in Florence in the 15th Century** *(Fall)*

This course will study the artistic development of Florence during the fifteenth century through painting, sculpture, and architecture examining it in its historical and social context. The work of art will be understood not only as individual expression, but also as a faceted mirror of the culture and society in which it was produced. The course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, teacher of Leonardo da Vinci.

**Introduction to High Renaissance and Mannerism** *(Spring)*

After an introduction to the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico, and Verrocchio's workshop (Botticelli, Perugino and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto. A detailed analysis of art produced in the first two decades of the sixteenth century will lead us to identify the first signs of the mannerist style that will later become evident in the works of Pontormo and Rosso. Particular attention will be paid to the period 1540 to 1570 and the triumph of courtly art, as manifested in the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc.

**The European Union: Problems and Perspectives of Integration** *(Fall)*

This course will concentrate on some basic matters relative to the political and economic strategies of countries, which form the European Union. We will begin with a summary of the European Union's main stages, the political framework within which it originated and has hitherto operated. Particular attention will be paid to the problems that occurred as a result of the integration of different socio-political systems and of areas that present diverse characteristics of development and different growth potentials, for example the Franco-Germanic and English system and the Mediterranean area (Italy, Spain, Greece). In an attempt to outline the current political scene as completely as possible, the position of resistance and open aversion that exist within the integration movement will also be discussed.

**Themes and Genres of Italian Cinema** *(Spring)*

This course will survey the stylistic themes and the major genres of Italian film. We will begin with an examination of the themes of the 1940's (*Calligrafismo*, war and propaganda films), progressing to *Neorealism* (Visconti's *Ossessione*), the economic boom (Fellini's *La Dolce Vita*) and later periods.

*Subject areas at the Università degli Studi di Firenze*

Courses in most *facoltà* at the university have recently been divided into semeters. Undergraduate students may take a course at the *Facoltà di lettere e filosofia* in the following areas. Not all of these courses will be offered every semester.

**Archeologia**
**Archeologia e Storia dell'Arte Greca e Romana**
**Etruscologia**
**Filologia**
**Geografia**
**Letteratura Italiana**
**Letteratura Italiana Moderna e Contemporanea**
**Letteratura Teatrale Italiana**
**Linguistica**
**Museologia**
**Organizzazione Internazionale**
**Relazioni Internazionali**
**Sistema Politico Italiano**
**Sistemi Sociali Comparati**
**Sociolinguistica**
**Sociologia della Comunicazione**
**Sociologia della Famiglia**
**Sociologia della Letteratura**
**Sociologia Urbana**
**Storia Contemporanea**
**Storia dei Movimenti e dei Partiti Politici**
**Storia dei Movimenti Sindacali**
**Storia del Costume**
**Storia del Giornalismo**
**Storia del Pensiero Politico Contemporaneo**
**Storia del Rinascimento**
**Storia del Risorgimento**
**Storia del Teatro e dello Spettacolo**
**Storia dell'Arte**
**Storia dell'Arte Contemporanea**
**Storia dell'Arte Moderna**
**Storia dell'Europa**
**Storia dell'Integrazione Europea**
**Storia dell'Italia Contemporanea**
**Storia della Critica e della Storiografia Letteraria**
**Storia della Lingua Italiana**
**Storia delle Arti Applicate e dell'Oreficeria**
**Storia delle Arti Decorative e Industriali**
**Storia delle Dottrine Politiche**
**Storia delle Tradizioni Popolari**
**Storia Economica e Sociale del Medioevo**
**Storia Economica e Sociale dell'Età Industriale**
**Storia Medievale**
**Storia Moderna**
**Storia Romana**
**Teoria e Tecnica del Linguaggio Cinematografico**

*Università degli Studi di Ferrara*

The following list is representative of some of the courses offered in recent years. It is possible that some of them may not be offered each year.

**Antropologia culturale**
**Economia aziendale**
**Filosofia del diritto**
**Economia dell'ambiente**
**Economia Politica**
**Geografia politica ed economica**
**Geografia umana**
**Introduzione all'archeologia**
**Introduzione alla linguistica italiana**
**Introduzione alla storia dell'arte medievale**
**Introduzione alla storia medievale**
**La commedia italiana del Cinquecento**
**La poesia italiana del Novecento**
**Letteratura italiana moderna e contemporanea**
**Politica economica europea**
**Psicologia dei processi cognitivi**
**Scienza delle finanze**
**Sociologia urbana**
**Storia dell'arte contemporanea**
**Storia della filosofia**
**Storia della musica I**
**Storia del pensiero scientifico**
**Storia economica**

For more information and an application, please contact:

The School in Italy
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753

Graduate program:

(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/ls

Undergraduate program:

(802) 443-5745
schoolsabroad@middlebury.edu
http://www.middlebury.edu/msa

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Italian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: Cultural activities in music, theatre, art, and cinema are an essential component of the Italian School experience.*

MIDDLEBURY COLLEGE

# Japanese School

Summer 2004

## Typical Day

A typical weekday in the Japanese School

| | |
|---|---|
| 7:00 a.m. | Wake up, eat breakfast, review notes |
| 8:00 a.m. | Classes begin |
| 1:00 p.m. | Lunch |
| 1:30 p.m. | Open time for study, club activities, exercise, naps, etc. |
| 6:00 p.m. | Dinner |
| 7:00 p.m. | Open time for study, TV, and twice-a-week mini-classes |
| 8:00 p.m. | Faculty office hours, review sessions |
| 9:00 p.m. | Study, prepare for class |
| midnight | Prepare for bed |

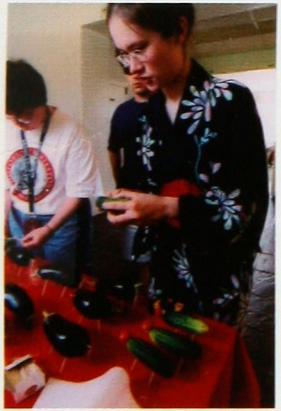
## The Japanese School

**June 11–August 13, 2004**

The Japanese School at Middlebury College is designed for serious students eager to immerse themselves in the Japanese language and culture for nine weeks during the summer.

Even at the beginning level, students "enter" the language immediately with approximately four hours of class each day and four to six hours of additional work outside of class. All incoming students are assessed and assigned to one of five levels of instruction: beginning, beginning-intermediate, intermediate, intermediate-advanced, and advanced.

Stepping from English into Japanese is a challenging endeavor and there are complex social behaviors and cultural conditions that accompany Japanese communication. Middlebury College is equal to the challenge. We know that it takes a combination of factors—motivated students, talented teachers, small classes, individual attention, innovative curricula, and engaging activities—for students to gain one year's worth of Japanese language skills in just nine weeks' time. And yet, that's exactly what students in the Japanese summer program have been doing since our program was founded in 1970.



"An immersion program emphasizes the process by which students internalize the fundamental structures of a language," says Dennis Washburn, former director of the Japanese School. "Thus, our approach is different in intensity than most regular college courses, and it is different than studying in Japan because of the rigorous structure we provide."

Most students in the Japanese School come from backgrounds in academia, business, and government, and all of the students and faculty share the same residence hall and take their meals together. Middlebury's renowned Language Pledge is very much in force in the Japanese School, just as it is in all of the Language Schools, meaning that Japanese is the sole means of communication for the entire summer session. The Pledge helps students focus on the acquisition of language skills, internalize patterns of communication, and assume the cultural perspective associated with the language.

Language learning at Middlebury is not accomplished merely by going to class and studying in the library. On the contrary, students *live* the Japanese language by participating in a variety of co-curricular activities that deal with everyday Japanese life in a way that textbooks and lessons can never accomplish. There are clubs and cultural events specific to the Japanese School (outlined elsewhere in this brochure) and annual events such as the Summer Fest combining the celebration of *Obon* with the rituals of *Tanabata*, the school's popular Talent Show, and various receptions and social gatherings.

Language learning at Middlebury is not accomplished simply by going to class...students *live* the Japanese language by participating in co-curricular activities that deal with everyday Japanese life.

## Program of Study

In recent years the Japanese School has brought together faculty members with teaching philosophies that represent a range of pedagogical approaches. For this reason a number of texts including *NAKAMA*, *JSL*, and *Genki* have been employed at the Beginning and Beginning-Intermediate levels. Teachers use a variety of authentic materials for the Intermediate and Intermediate-Advanced levels, while materials for the Advanced level are organized along disciplinary lines. The following are brief descriptions of the courses offered at the Japanese School:

*Beginning Japanese*
Designed as an intensive and thorough introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana, katakana*, and elementary *kanji*. The aim is to create a solid foundation on which to develop conversational, reading, and writing skills. Students should be prepared for classes that move at a rapid pace and require memorization and practice.

*Beginning-Intermediate Japanese*
Designed for students who have completed one year of formal training in Japanese. Because both the speed and methods used to teach beginning Japanese vary considerably among college programs, this course requires that students: 1) have covered approximately half of most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between 200 and 300 *kanji*; and 3) be prepared for a course that does not rely on grammar lessons in English. The course begins with a review of basic patterns, and then moves quickly to cover materials presented in the second half of Beginning Japanese. The final three weeks provide an introduction to intermediate-level Japanese with video and reading materials drawn from a range of everyday sources including television, film, newspapers, and short stories.

*Intermediate Japanese*
Designed for students who have had at least two years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least three months. This course requires that students: 1) have covered most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between approximately 500 and 600 *kanji*; and 3) be prepared for a course that does not rely primarily on grammar lessons in English. The first three weeks are spent reviewing basic grammatical patterns. The aim of this review is to begin with rigorous drills

and communicative exercises to help students internalize the fundamental structures of the language. The remaining weeks are devoted to the study of reading and video materials drawn from a wide range of everyday sources. By the end of the session, students have mastered enough basic skills to be able to begin to learn the language on their own in their own fields of interest.

*Intermediate-Advanced Japanese*

Designed for students who have had at least three years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least nine months. Students coming into this course should be able to read the *Jôyô kanji*,(i.e. between 800 and 1,000 *kanji*). A variety of materials—essays, short stories, movie scripts, and newspaper articles—are used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of a dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease.

*Advanced Japanese*

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji*, or have advanced reading skills in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and manga. Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of topics in the culture, and it presumes a high level of proficiency in all four language areas.

"Language and culture are inseparable. The more language you learn, the better you understand culture. The more you appreciate the culture, the better you are with the language. It's that way in the Japanese School—you really experience the culture here and your language skills benefit from it."

—Lilia Silva

## Who Attends

Students from the following colleges attended attended the Japanese School last summer:

Binghamton University
Brown University
Carleton College
Chatham College
Columbia University
Duke University
Harvard University
Howard University
Middlebury College
Mt. Holyoke College
Nebraska Wesleyan U.
New York University
Northeastern University
Notre Dame University
Princeton University
San Diego State U.
UCLA
U. of Maine–Farmington
University of Michigan
University of Washington
University of Wisconsin
Yale University

## Culture and Clubs

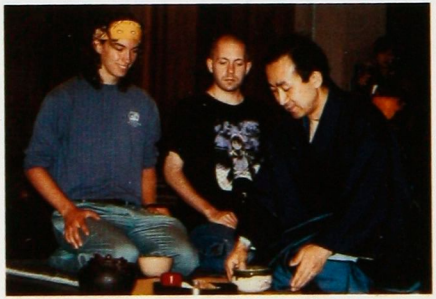
Language immersion in the Japanese School extends beyond classroom instruction and homework assignments. Students are exposed to a broad range of opportunities to supplement the learning process and create a stimulating, Japanese-speaking environment.

The following events (subject to change) are planned for the 2004 summer session:

**Performances** of modern Japanese music, *koto*, and *shakuhachi*
**Workshops** in *Noh* and *taikô* drumming
**Lectures and discussions** about Japan's "sushi culture," the economics of marketing pop culture, Japanese intellectual history, the visual culture of the 1920s, and the history of Japan's national identity from 1910 to 1941.

In addition, students are encouraged to pursue and share their own interests, typically in a club setting that meets once or twice a week with a faculty member. Here are some of the clubs offered by the Japanese School in recent summers:

**Calligraphy**
**Karaoke**
**Cinema**
**Martial Arts**
**Cooking**
**Radio Broadcasting**
**Newspaper**
**Soccer**
**Volleyball**
**Flower Arranging**



## Frequently Asked Questions

*What is the application deadline?*
There is no deadline *per se*; applications are reviewed on a rolling basis to provide candidates with a timely decision. It is advantageous to apply well in advance of the summer session, both for admission to the Language Schools and for financial aid.

*How can I apply? How much does it cost to apply?*
To receive an application, contact the Language Schools by telephone, e-mail, or through our on-line request form for printed materials. The quickest way is to download an application from http://www.middlebury.edu/ls/apply. The application fee is $50. Transcripts and letters of recommendations must accompany your application.

*Who are the instructors in the Japanese School?*
The faculty is a mix of native and non-native speakers of Japanese, all of whom are master teachers who understand and embrace Middlebury's method of immersion. Most of the faculty live in the residence halls with the students and are available in the evening to answer questions and help with assignments.

*What is the student:faculty ratio?*
The ratio is 6:1. Your classes may be slightly smaller or larger depending upon the subject matter and actual enrollment.

*Who is the director of the Japanese School?*
The acting director in 2004 is Ken'ichi Miura (kmiura@temple.edu) of Temple University. The senior consultant to the school is Dennis Washburn (dennis.washburn@dartmouth.edu) of Dartmouth College. Both Prof. Miura and Prof. Washburn have been associated with the Japanese School for many years. The newly appointed director-designate is Kazumi Hatasa of Purdue University. Prof. Hatasa has taught four summers at the Japanese School and will begin serving as director in the summer of 2005.

*Do I receive grades and will I earn college credit if I attend the Japanese School?*
Yes. Students receive grades, and those who successfully complete the summer curriculum receive four Middlebury "units," which is the equivalent of 12 credit hours at most colleges and universities.

## Tuition and Fees

Nine-week session
June 11–August 13, 2004

| | |
|---|---|
| Tuition | $4,680 |
| Board | $1,827 |
| Room | $720 |
| Total | $7,227 |

*For more information contact:*
**The Japanese School**
Middlebury College
Middlebury, VT 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

## Financial Aid

Financial aid is awarded based on financial need, and all students are eligible to apply. Awards are given in the form of grants and/or loans. You need not be matriculated in a Middlebury College degree program to qualify for an award. During the summer of 2003, 34 percent of Language Schools students received an award. Grants ranged from $170 to $6,536. There is a separate application for financial aid; for a copy contact the Language Schools or go to http://www.middlebury.edu/ls/apply.

*The Japanese School is one of nine schools that constitute the Middlebury College Language Schools. Since 1915 the Language Schools have offered foreign-language immersion programs in Vermont in a unique, structured linguistic environment. Our languages are Arabic, Chinese, French, German, Italian, Portuguese, Japanese, Russian, and Spanish. The Language Schools are integrated with Middlebury's Schools Abroad in China, France, Germany, Italy, Latin America, Russia, and Spain for both undergraduate and graduate studies.*

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

# THE Japanese SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2004

# The Japanese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
e-mail: languages@middlebury.edu
web: www.middlebury.edu/ls

## Summer 2004
## Intensive Immersion Program

**Nine-Week Session**
June 11–August 13
Total Fees: $7,227
(Tuition $4,680; Board $1,827; Room $720)

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# Letter from the Director

Since its beginning in 1970, the Japanese School at Middlebury has played an important role in the growth and development of the field of Japanese Studies in this country. Many students who have completed our program have used the language skills they acquired to build successful careers in a wide variety of disciplines in academics and the professions.

Now, in a new century, the demand for people with proficiency in the Japanese language is increasing, and the need for immersion programs like the Japanese School at Middlebury is greater than ever. There are more native speakers of Japanese than there are of such commonly studied languages as French. Japan's economy, in spite of a decade of slow growth and political drift, is the second largest in the world. Japan is a leader in information technology, and it will play a vital role in coming decades in the ongoing process of economic, political, and cultural globalization.

The importance of the study of Japanese, however, is based on more than economic statistics or the impact of hi-tech on our daily lives. Japan possesses one of the world's great cultural heritages. Its traditions in literature, the arts, philosophy, and history are rich, complex, and every bit the equal of Western achievements. The rewards of studying the fascinating cultures of Japan are not simply material, but intrinsic.

The Japanese School is dedicated to serve the field by building on Middlebury College's longstanding commitment to language study. An immersion program is not a substitute for regular college courses, or for time spent living in Japan. It is an efficient, effective, and productive way to gain a strong foundation in the language, or to quickly improve proficiency in all areas. Many students have commented that they have gained as much from a summer in Middlebury as they have from their experience of living in Japan.

All of our courses utilize authentic materials and move at a rapid pace to maximize proper and natural language acquisition. The program is challenging and rigorous, and it requires dedication on the part of both students and faculty. The staff of the Japanese School works closely with every student so that they may reach their full potential over nine weeksof study. The difficulties and challenges of studying Japanese are real, but the long-term rewards will justify the efforts you put into your work. We hope that you will seriously consider the possibilities that the Japanese School can offer.

Dennis Washburn
*Senior Consultant to the Japanese School, 2004*
*and Director, 2000–2003*

# The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

**Credit**
Credit is defined in terms of units. One unit equals three semester hours. Each four-course load offered during the nine-week session of the Japanese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years.*

**Auditing**
Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook*.

**Financial Aid**
Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

**Enrollment**
Upon acceptance, all students must pay a $300 non-refundable enrollment deposit to be applied to the tuition charges.

**Application and Admission**
Application materials for the Japanese School are available from:

**The Japanese School**
Hillcrest 9
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/ls

# Administration and Faculty

Acting Director: Ken'ichi Miura, Instructor, Temple University; Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison *kmiura@temple.edu*

Senior Consultant: Dennis Washburn, Dartmouth Professor in Japanese Studies, Dartmouth College; Ph.D., Yale University

Director Designate: Kazumi Hatasa, Professor of Japanese, Purdue University; Ph.D., University of Illinois

**Faculty (Professors in Charge)***

SANAE EDA, Assistant Professor, University of Kansas; Ph.D., The Ohio State University (Beginning Japanese) *sanae.eda@valpo.edu*

MASATSUGU YAMAZAKI, Teaching Associate, University of Arizona; Ed.M., SUNY-Buffalo (Beginning-Intermediate Japanese) *yamazaki@u.arizona.edu*

KAYO NONAKA, Lecturer, New York University; M.A., University of Massachusetts at Amherst (Intermediate Japanese) *nonaka@cox.net*

KEN'ICHI MIURA, Instructor, Temple University; Graduate Student, University of Wisconsin at Madison; M.A., University of Wisconsin at Madison (Intermediate-Advanced Japanese) *kmiura@temple.edu*

IKUKOWATANBE, Senior Lecturer, Dartmouth College; M.A., University of Michigan (Advanced Japanese) *ikuko.watanabe@dartmouth.edu*

**Administrative Staff**

Linda Larocque, Coordinator
*llarocqu@middlebury.edu*

* *Faculty listing is subject to revision; other faculty to be appointed.*

# Course Offerings

The following is a list of courses that will be offered in the 2004 summer session. Note: schedules, texts, and staffing are subject to change.

**JAPN 3101-3102-3103-3104 Beginning Japanese**
*Eda and staff*

An intensive introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana*, *katakana*, and elementary *kanji*. The aim is to create a solid foundation on which to develop conversational, reading, and writing skills. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within a nine-week period, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

**JAPN 3201-3202-3203-3204 Beginning-Intermediate Japanese**
*Yamazaki and staff*

Designed for students who have completed one year of formal training in Japanese. Because both the speed and methods used to teach beginning Japanese vary considerably among college programs, this course requires that students: 1) have covered approximately half of most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between 200 and 300 *kanji;* 3) be prepared for a course that does not rely on grammar lessons in English. The course will begin with a review of basic patterns, then move quickly to cover materials presented in JA 3103–3104, the second half of Beginning Japanese. The final three weeks of the course will provide an introduction to intermediate-level Japanese with video and reading materials drawn from a range of everyday sources (television and films, newspapers, short stories, etc.). Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within the context of a nine-week immersion course, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

**JAPN 3301-3302-3303-304 Intermediate Japanese**
*Nonaka and staff*

Designed for students who have had at least two years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least three months. This course requires that students: 1) have covered most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between approximately 500 and 600 *kanji;* 3) be prepared for a course that does not rely primarily on grammar lessons in English. The first three weeks will be spent reviewing some basic grammatical patterns usually encountered in the final lessons of JA 3104, Beginning Japanese. The aim of this review is to begin with rigorous drills and communicative exercises in order to help students internalize the fundamental structures of the language. The remaining weeks in the course will be given over to the study of reading and video materials drawn from a wide range of everyday sources. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. By the end of the session, students will have mastered enough basic skills to be able to begin to learn the language on their own in their own fields of interest. (4 units)

**JAPN 3401-3402-3403-3404 Intermediate-Advanced Japanese**
*Miura and staff*

Designed for students who have had at least three years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least nine months. Students coming into this course should be able to read the *Jôyô kanji,* (i.e. between 800 and 1000 *kanji*).
A variety of materials —essays, short stories, movie scripts, and newspaper articles—will be used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of a dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. (4 units)

**JAPN 3501-3502-3503-3504 Advanced Japanese**
*Watanabe and staff*

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji,* or have advanced reading skills in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and *manga.* Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of topics in the culture, and it presumes a high level of proficiency in all four language areas. Students will normally attend class for four hours each day. Preparation outside the classroom usually requires at least six hours daily. (4 units)

## Co-Curricular Activities

In addition to regular coursework, students at all levels are encouraged to participate in activities designed to supplement and enhance the language-learning environment. These activities will include lectures by visiting scholars and artists, film screenings, performances and presentations by students and faculty, and intramural sports and academic competitions. Students are strongly encouraged to pursue and share their own interests and talents, and a number of clubs will be established to provide an organized way to express those interests. Past clubs have centered on a variety of subjects, including:

- **Calligraphy**
  Introduction and practice of the art of *shodô;*
- **Karaoke**
  Learning popular songs and lyrics;
- **Cinema**
  Study of the Japanese film and animation tradition;
- **Cooking**
  Learning the basics of Japanese cuisine;

- **Martial Arts**

  Study and practice of karate, *aikidô* and other forms;
- **Traditional arts**

  In past years there have been clubs devoted to the tea ceremony, flower arrangement, and music;
- **Radio**

  Students produce and broadcast a weekly radio program;
- **Newspaper**

  Students produce a bi-weekly journal that details happenings at the School and major news stories from the real world.

There are many other possibilities, and we strongly encourage our students to be actively involved in the development of co-curricular activities.

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

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President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

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The Language Pledge®

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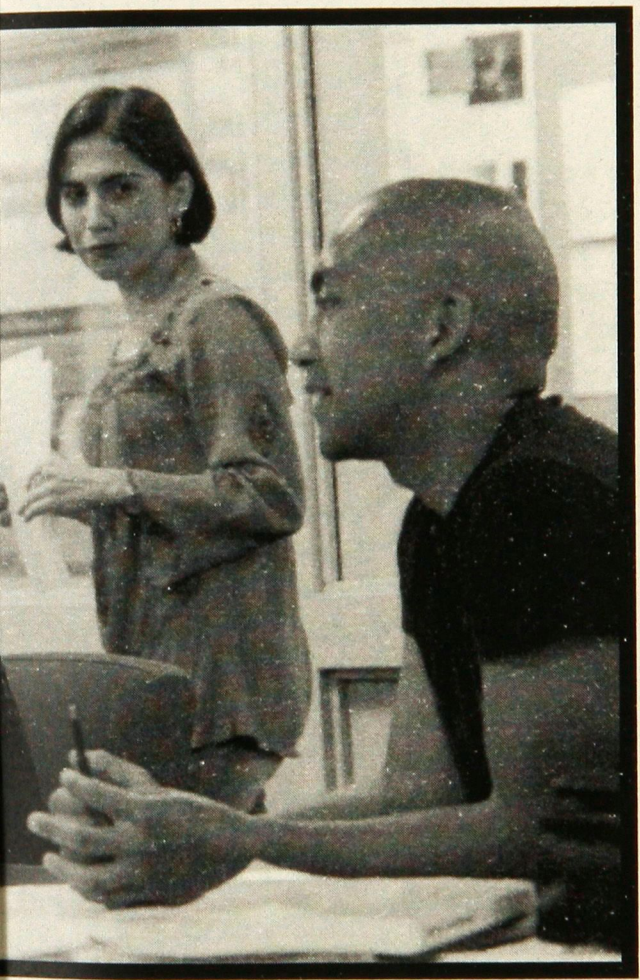
**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: A Japanese tea ceremony.*

# THE Portuguese SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2004

# The Portuguese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
voice: 802/443-5510
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languages@middlebury.edu
www.middlebury.edu/ls/portuguese

## Summer 2004
## Intensive Immersion Program

**June 11–July 30, 2004**
(Seven-Week Session)
Total: $5,491
(Tuition $3,510; Board $1,421; Room $560)

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# Introduction to the 2004 Program

***Bem-vindos!*** This is the second year of the Portuguese School at Middlebury College, one of the most highly-regarded intensive immersion language programs in the United States. The seven-week program will begin on June 11, 2004, and end on July 30 to accommodate students who will be studying in Brazil during the fall semester. The opening of this new School in 2003 established the Language Schools' ninth intensive immersion program. One summer at the Language Schools is equivalent to about one year of study in an undergraduate college classroom, and the Portuguese School is no exception. Most of the students who attended the inaugural year of the School achieved oral proficiency comparable to those achieved by students who complete two to three years of language study.

Portuguese, the newest addition to the Language Schools, continues the tradition of excellence established by the other eight Schools offering students the unique summer experience of an integrative program of intensive immersion in a language context. During its nearly 90-year history, the Middlebury College Language Schools have developed a worldwide reputation for innovative pedagogy anchored on the Language Pledge: a commitment by students to speak only the target language in all situations during every hour of the day.

Faculty and students live in residence halls and eat all meals together. Accompanying approximately four to five hours of daily classes is a full program of co-curricular activities: films, lectures, soccer, volleyball, *capoeira*, samba, singing, a reader's theater performance, a radio program, a weekly newspaper, cooking, and much more. We create an environment that is thoroughly conducive to learning. Cable television from Brazil is fed into the social space

for the School so that students may watch programs in Portuguese. Our objective in planning this program is the acquisition and improvement of your Portuguese language skills and Lusophone cultures, whether activities are directly related to the curriculum or co-curricular.

As you participate in our program, you will be speaking the language of more than 200 million people. Portuguese is the official language of eight countries on four continents: Portugal, Brazil, Angola, Cape-Verde, Guinea-Bissau, Mozambique, São Tomé e Príncipe, and East Timor. It is also widely spoken in Goa and Macau, although not the official language there. Each area of the world has contributed to the cultural richness that provides context for the study of Portuguese. During your summer in Vermont, you will concentrate your studies on the dialect spoken in Brazil; however, you will have the opportunity to explore the rich Lusophone culture from all areas of the world.

The study of Portuguese language offers something for everyone, from the understanding of the European Portuguese culture and heritage, to the Lusophone African context, to the Brazilian superlative syndrome: Brazil has the worlds' most voluminous river, the world's largest oxygenating forest, the world's largest wetland, two of the 10 largest cities in the world, the most beautiful beaches in the world, and, as of June 30, 2002, the world's best soccer team and the only one to win the World Cup five times!

The curriculum in the seven-week program provides proficiency-oriented instruction in listening, reading, speaking, writing, grammar, and phonetics. Students will engage in activities that will emphasize presentational, interpretive, and interpersonal modes of communication both orally and in writing and will focus on cultural context from the entire Lusophone world.

We have recruited faculty and lecturers from throughout the United States and abroad. They are professionally active in different areas of research and are committed to developing a culturally authentic environment for the teaching of Portuguese. Faculty members involved in the Portuguese School believe in the Language Pledge and are committed to support all students. Students who attend the Language Schools know that the program is rigorous, challenging, and exciting.

Highlights of the inaugural year of the Portuguese School were the presentation of a classical guitar concert by guitarist Thomas Garcia, a guest lecture by Minister Paulo Roberto de Almeida from the Brazilian Embassy, and a week-long visit by writers Affonso Romano de Sant'Anna and Marina Colasanti. Plans are underway to continue to host well-known writers representative of Lusophone culture to enhance the students' learning. *Bem-vindos e boa sorte nos estudos*!

Carmen Chaves Tesser
*Director*

# The Portuguese School

During the summer of 2004, we will offer four levels of Portuguese language courses. These have been designed in an integrative fashion to enhance communication in Brazilian Portuguese within a context of Lusophone cultures. Classes at the Language Schools are typically small to ensure maximum participation by all students. Whether you already know another language other than English or whether you are a true beginner, the Portuguese School has a place for you.

## The Language Pledge

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of Portuguese will have several sessions of "Survival Portuguese" immediately upon arriving on campus. The Language Pledge plays a major role in the success of our program, both as a symbol of commitment and as an essential part of the language learning process.

### Credits

Credit at the Language Schools is defined in terms of *units*. One unit equals three semester hours. The seven-week session normally carries a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. Students are therefore urged to discuss the question of transfer credits with their advisors before attending the School. *(All credits expire after ten years.)*

### Auditing

Because of the intensive nature of the summer language courses, auditing is not permitted.

**Financial Aid**
Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year. It is also available on the Web page www.middlebury.edu/ls

**Enrollment**
Upon acceptance, all students must pay a $300 ***non-refundable*** enrollment deposit to ensure a place in the School. This deposit will be applied to the tuition charges.

**Application and Admission**
Students may apply for admission for a single summer at any level. We reserve the right to place students at the level deemed most beneficial for the acquisition and improvement of communication in the language. Final placement will be determined by student performance on interviews and examinations administered during the first days of the program. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School. Students enroll in courses in one language school only.

Students applying to the Portuguese School must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is highly recommended.

Application materials for the 2004 summer session will be available in November 2003 from:

## The Portuguese School

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5510
languages@middlebury.edu
www.middlebury.edu/ls

# Administration, Faculty, and Staff

### Director

CARMEN CHAVES TESSER, Professor of Romance Languages, University of Georgia; Ph.D., Mississippi State University

### 2003 Faculty

MARTA ALMEIDA, Lector in Portuguese, Yale University; Ph.D., University of Florida

ALESSANDRA PIRES, Instructor of Portuguese and French, University of Georgia; M.A., Universidade do Estado do Rio de Janeiro; Graduate Student in Romance Languages, University of Georgia

MONICA RECTOR, Professor of Portuguese, University of North Carolina at Chapel Hill; Ph.D., Universidade de São Paulo

REGINA SANTOS, Instructor of Portuguese, University of North Carolina at Chapel Hill; M.A., University of North Carolina at Chapel Hill; Graduate Student in Luso-Brazilian Literature, University of North Carolina at Chapel Hill

**2003 Visiting Lecturers and Artists**
(All lectures were presented in Portuguese)

PAULO ROBERTO DE ALMEIDA,
Brazilian Embassy; Ph.D. University of Brussels
*Brazilian Historical Context and United States/Brazil Relations*

THOMAS ALMEIDA, Lloyd's Bank,
New York City
*Brazilian Economy*

JEFF CASON, Middlebury College, Ph.D.,
University of Wisconsin at Madison
*The 2002 Brazilian Presidential Election*

MO CHANG, Middlebury College, B.A.,
Middlebury College
*Capoeira: Music and Practice*

DARIÉN DAVIS, Middlebury College; Ph.D.,
Tulane University
*The Concept of Race in the Brazilian Context*

THOMAS GARCIA, University of West Georgia;
Ph.D., Duke University
*Classical Guitar Music, Villa-Lobos and His Contribution*

NAOMI MONIZ, Georgetown University; Ph.D.,
Harvard University
*The Japanese Immigrants in Brazil*

CARMEN LÍCIA PALAZZO, UniCeUB; Ph.D.,
Universidade de Brasilia
*The Brazilian School and University Systems and Their Implications*

MARCUS RECTOR, Itamaraty
*Fighting Transnational Crimes from a Diplomatic Perspective*

**2003 Writers-in-Residence**

MARINA COLASANTI, poet, journalist, short-story writer

AFFONSO ROMANO DE SANT'ANNA, poet, journalist, philosopher

**2003 Administrative Staff**

SANDRA BONOMO, Portuguese School Coordinator, Middlebury College

BRANDI MILLER, Bilingual Assistant; B.A., University of Iowa

**2003 Student Intern**

MARCO SOTELINO, undergraduate student, Middlebury College

# Intensive Language Courses

Daily activities normally include four to five hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change. (In addition to the texts listed below, all students in the Portuguese School will engage in extensive reading activities using the texts from the invited lectures, novels, short-stories, and plays.) Each level offers three required units encompassing grammatical forms, stylistics and composition, phonetics, cultural readings, oral expression in formal contexts, inter-personal oral expression.

**PO 101-102-103 Beginning Portuguese**

This course sequence is designed for students with no previous classroom instruction or functional ability in Portuguese. Most students completing this course sequence will be able to initiate, sustain, and close a conversation dealing with familiar topics, and will be able to write short narratives and read authentic texts based on specific reading strategies. (3 Units)

*Required Text:* Maria Nazaré de Carvalho Laroca e Nadime Barra. *Aprendendo português do Brasil.*

*Recommended Text:* Everton Florenzano, *Dicionário Escolar Inglês-Português/Português-Inglês.* Rio de Janeiro: Ediouro.

**PO 201-202-203 Advanced-Beginning Portuguese for Spanish Speakers**

This course sequence, although a beginning Portuguese course, focuses specifically on issues that arise when Spanish-speakers learn Portuguese. Because of the similarity between the two languages, typically Spanish speakers progress through Portuguese language classes at a faster rate than those without such familiarity. In addition, with

work on vocabulary and specific structures, they may be able to communicate at a higher proficiency level in a shorter period of time. Students with some formal instruction in Portuguese may also place in this level depending on their proficiency. (3 Units)

*Required Texts:* Otuki de Ponce, Maria Harumi, Silvia R.B. Andrade Burim, Susanna Florissi, *Tudo Bem! Português para a nova geração. Livros 1 & 2.* Fabio Marzano, São Paulo: SBS; *Dicionário espanhol-português de falsas semelhanças.* Rio de Janeiro: Campus.

*Recommended Text:* Aurélio Buarque De Holanda Ferreira, *Mini Dicionario Aurellio* - 2ª edição revista e ampliada. Rio de Janeiro: Nova Fronteira.

**PO 301-302-303 Intermediate Portuguese**

Students enrolling in this sequence will have completed successfully one year of Portuguese and will have a proficiency level of "novice high" or "intermediate low," according to the ACTFL proficiency guidelines. In this class, they will strengthen their knowledge of grammatical and syntactical structures and improve their mastery of the language while increasing vocabulary and functional communicative ability. Most students successfully completing this sequence will emerge with a proficiency level of "intermediate high." Depending on motivation, effort, and previous knowledge some students may progress to a level of "advanced low" or "advanced mid" during this sequence. (3 Units)

*Required Texts:* Vicente Masip, *Gramática do Português como Língua Extrangeira.* Two readers, one from Brazil and one from Portugal will also be included as required texts.

*Recommended Texts:* Luiz Antonio Aguiar, *Para entender o Brasil.* São Paulo: Alegro (2001); Fabio Marzano, *Dicionário espanhol-português de falsas semelhanças.* Rio de Janeiro: Campus.

**PO 401-402-403 Advanced Portuguese**

Students enrolling in this sequence typically have completed four three-semester credit courses in Portuguese and their proficiency level is at the "intermediate high" or "advanced low" level. They are able to watch authentic television programs, read advanced texts, and communicate with Portuguese speakers who are not fluent in English on several different topics. They will have developed strategies for coping with unfamiliar topics in reading. Most students who successfully complete this sequence will be at the "advanced mid" level. With motivation and effort they may achieve even higher levels of proficiency. (3 Units)

Required Texts: Reinaldo Pimenta, *Português urgente: Método simples e rápido para escrever;* Flavio Aguiar, *Antologia do Teatro Brasileiro;* Sérgio Faraco, *Contos Brasileiros;* José Viale Moutinho, *Contos populares portugueses.*

Recommended Texts: Aurélio Buarque De Holanda Ferreira, *Mini Dicionario Aurellio* - 2ª edição revista e ampliada. Rio de Janeiro: Nova Fronteira; Fabio Marzano, *Dicionário espanhol-português de falsas semelhanças.* Rio de Janeiro: Campus.

*Above, Instructor Alessandra Pires led her class in drills. Left, the Portuguese School flew the flags of eight countries during intramural soccer games. Below,* capoeira *practice took place on the lawn.*

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

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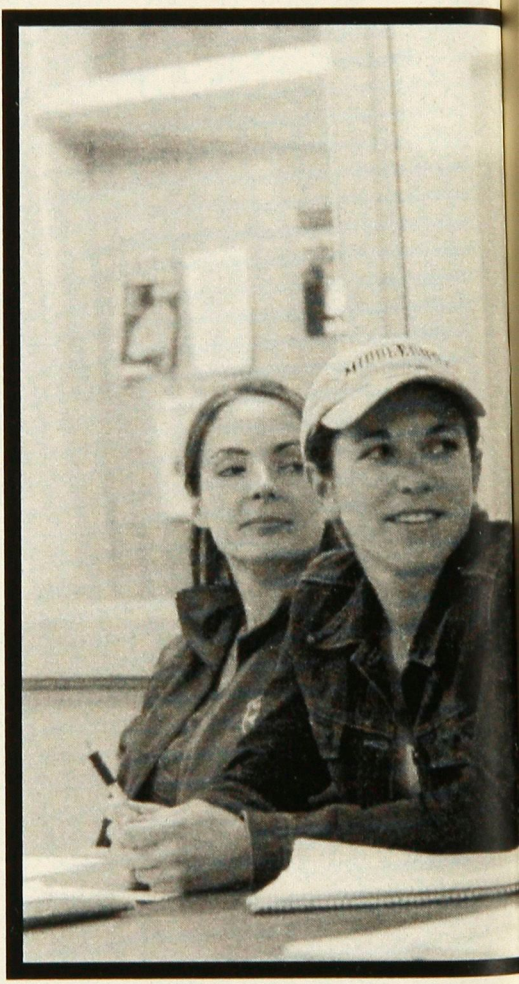

*Regina Santos (standing) was a faculty member in the 2003 Portuguese School.*

# THE Portuguese SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2004

# The Portuguese School

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*Carmen Tesser*

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We have recruited faculty and lecturers from throughout the United States and abroad. They are professionally active in different areas of research and are committed to developing a culturally authentic environment for the teaching of Portuguese. Faculty members involved in the Portuguese School believe in the Language Pledge and are committed to support all students. Students who attend the Language Schools know that the program is rigorous, challenging, and exciting.

Highlights of the inaugural year of the Portuguese School were the presentation of a classical guitar concert by guitarist Thomas Garcia, a guest lecture by Minister Paulo Roberto de Almeida from the Brazilian Embassy, a week-long visit by writers Affonso Romano de Sant'Anna and Marina Colasanti. Plans are underway to continue to host well-known writers representative of Lusophone culture to enhance the students' learning.

*Bem-vindos e boa sorte nos estudos*!

Carmen Chaves Tesser
*Director*

# The Portuguese School

During the summer of 2004, we will offer four levels of Portuguese language courses. These have been designed in an integrative fashion to enhance communication in Brazilian Portuguese within a context of Lusophone cultures. Classes at the Language Schools are typically small to ensure maximum participation by all students. Whether you already know another language other than English or whether you are a true beginner, the Portuguese School has a place for you.

**The Language Pledge**

The Language Pledge, a formal commitment to speak, listen, read, and write the language of study as the only means of communication for the entire session, is required of all summer Language Schools participants. Students who are beginning their study of Portuguese will have several sessions of "Survival Portuguese" immediately upon arriving on campus. The Language Pledge plays a major role in the success of our program, both as a symbol of commitment and as an essential part of the language learning process.

**Credits**

Credit at the Language Schools is defined in terms of *units*. One unit equals three semester hours. The seven-week session normally carries a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. Students are therefore urged to discuss the question of transfer credits with their advisors before attending the School. *(All credits expire after ten years.)*

**Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the Language Schools Handbook.

**Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year. It is also available on the Web page www.middlebury.edu/finaid/language

**Enrollment**

Upon acceptance, all students must pay a $300 ***non-refundable*** enrollment deposit to ensure a place in the School. This deposit will be applied to the tuition charges.

**Application and Admission**

Students may apply for admission for a single summer at any level. We reserve the right to place students at the level deemed most beneficial for the acquisition and improvement of communication in the language. Final placement will be determined by student performance on interviews and examinations administered during the first days of the program. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School. Students enroll in courses in one language school only.

Students applying to the Portuguese School must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is highly recommended.

Application materials for the 2005 summer session will be available in November 2004 from:

## The Portuguese School

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5510
languages@middlebury.edu
www.middlebury.edu/ls

# Administration, Faculty, and Staff

## DIRECTOR

**Carmen Chaves Tesser**, Professor of Romance Languages, University of Georgia; Ph.D., Mississippi State University

## 2004 FACULTY

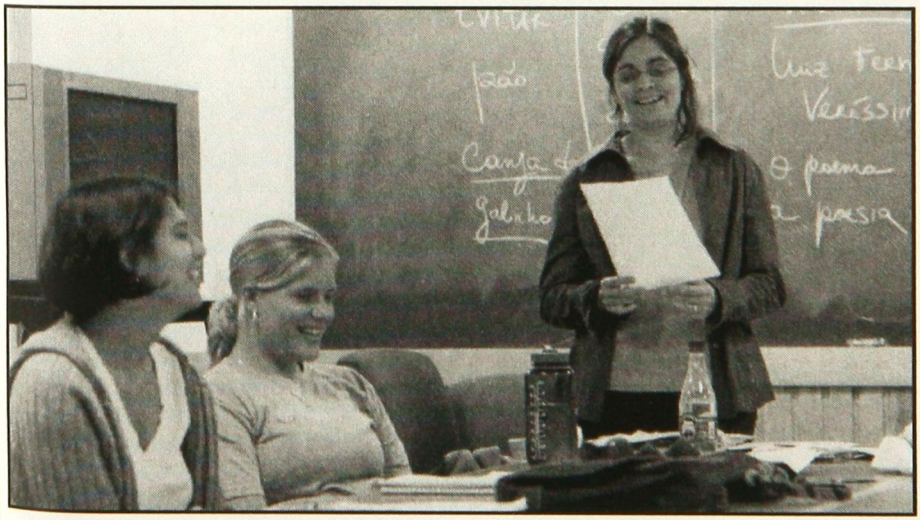
**Keith E. Johnson**, Instructor of Portuguese, University of Arizona; M.A., University of Arizona; Graduate Student in Second Language Acquisition and Teaching, University of Arizona

**Alessandra Pires**, Instructor of Portuguese and French, University of Georgia; M.A., Universidade do Estado do Rio de Janeiro; Graduate Student in Romance Languages, University of Georgia

**Paula Rodrigues Pontes**, Instructor of Portuguese and Spanish, Perimeter College; M.A., University of Georgia; Graduate Student in Portuguese and Spanish, University of Georgia

**Regina Santos**, Instructor of Portuguese, University of North Carolina at Chapel Hill; M.A., University of North Carolina at Chapel Hill; Graduate Student in Luso-Brazilian Literature, University of North Carolina at Chapel Hill

**Antonio Luciano de Andrade Tosta**, Instructor, Harvard University; M.A., State University of New York at Buffalo; Graduate Student in Luso-Brazilian Studies, Brown University



## 2003 VISITING LECTURERS AND ARTISTS

(All lectures were presented in Portuguese)

**Paulo Roberto de Almeida**, Brazilian Embassy; Ph.D., University of Brussels
*Brazilian Historical Context and United States/Brazil Relations*

**Thomas Almeida**, Lloyd's Bank, New York City
*Brazilian Economy*

**Jeff Cason**, Middlebury College; Ph.D., University of Wisconsin at Madison
*The 2002 Brazilian Presidential Election*

**Mo Chang**, Middlebury College; B.A., Middlebury College
*Capoeira: Music and Practice*

**Darién Davis**, Middlebury College; Ph.D., Tulane University
*The Concept of Race in the Brazilian Context*

**Thomas Garcia**, University of West Georgia; Ph.D., Duke University
*Classical Guitar Music, Villa-Lobos and His Contribution*

**Naomi Moniz**, Georgetown University; Ph.D., Harvard University
*The Japanese Immigrants in Brazil*

**Carmen Lícia Palazzo**, UniCeUB; Ph.D., Universidade de Brasilia
*The Brazilian School and University Systems and Their Implications*

**Marcus Rector**, Itamaraty
*Fighting Transnational Crimes from a Diplomatic Perspective*

## 2003 WRITERS-IN-RESIDENCE

**Marina Colasanti**, poet, journalist, short-story writer
**Affonso Romano de Sant'Anna**, poet, journalist, philosopher

## 2004 ADMINISTRATIVE STAFF

**Sandra Bonomo**, Portuguese School Coordinator, Middlebury College
**Luciana Namorato**, Bilingual Assitant; M.A., University of North Carolina at Chapel Hill; Graduate Student in Romance Languages, University of North Carolina at Chapel Hill

## 2004 STUDENT INTERN

**Sarah Martin**, B.A, University of Scranton; Graduate Student in Latin American Studies, University of Kansas

# Intensive Language Courses

Daily activities normally include four to five hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change. (In addition to the texts listed below, all students in the Portuguese School will engage in extensive reading activities using the texts from the invited lectures, novels, short-stories, and plays.) Each level offers three required units encompassing grammatical forms, stylistics and composition, phonetics, cultural readings, oral expression in formal contexts, inter-personal oral expression.

**PGSE 3101-3102-3103 Beginning Portuguese**
This course sequence is designed for students with no previous classroom instruction or functional ability in Portuguese. Most students completing this course sequence will be able to initiate, sustain, and close a conversation dealing with familiar topics, and will be able to write short narratives and read authentic texts based on specific reading strategies. (3 Units)

***Required Text:*** Maria Nazaré de Carvalho Laroca, Nadine Bara, Sonia Maria da Cunha, *Aprendendo Português do Brasil: Um curso para estrangeiros.* São Paulo: Pontes, 1998 (ISBN 85-7113-065-5).
***Recommended Text:*** Everton Florenzano, *Dicionário Escolar Inglês-Português/ Português-Inglês*. Rio de Janeiro: Ediouro.

**PGSE 3201-3202-3203 Advanced-Beginning Portuguese for Spanish Speakers**
This course sequence, although a beginning Portuguese course, focuses specifically on issues that arise when Spanish-speakers learn Portuguese. Because of the similarity between the two languages, typically Spanish speakers progress through Portuguese language classes at a faster rate than those without such familiarity. In addition, with work on vocabulary and specific structures, they may be able to communicate at a higher proficiency level in a shorter period of time. Students with some formal instruction in Portuguese may also place in this level depending on their proficiency. (3 Units)

***Required Texts:*** Maria Harumi Otuki de Ponce, Silvia R.B. Andrade Burim, Susanna Florissi, *Tudo Bem: Português para a nova geração.* Vols. 1 and 2. São Paulo: SBS, 2000, 2002; Luis Fernando Veríssimo, *Historias Brasileiras de Verão: as Melhores Crônicas*. São Paulo: Objetiva, 1998 (ISBN: 8573022744).
***Recommended Text:*** Aurélio Buarque De Holanda Ferreira, *Mini Dicionario Aurellio*–2ª edição revista e ampliada. Rio de Janeiro: Nova Fronteira.

**PGSE 3301-3302-3303 Intermediate Portuguese**

Students enrolling in this sequence will have completed successfully one year of Portuguese and will have a proficiency level of "novice high" or "intermediate low," according to the ACTFL proficiency guidelines. In this class, they will strengthen their knowledge of grammatical and syntactical structures and improve their mastery of the language while increasing vocabulary and functional communicative ability. Most students successfully completing this sequence will emerge with a proficiency level of "intermediate high." Depending on motivation, effort, and previous knowledge some students may progress to a level of "advanced low" or "advanced mid" during this sequence. (3 Units)

***Required Texts:*** Rosine Celli, *Passagens: Português do Brasil para Estrangeiros.* São Paulo: Pontes, 2000 (ISBN: 8571131643); Rosine Celli, *Passagens: Português do Brasil para Estrangeiros, Exercícios.* São Paulo: Pontes, 2001 (ISBN: 8571131651); Aurélio Buarque De Holanda Ferreira, *Dicionário Aurélio Básico da Língua Portuguesa.* São Paulo: Editora Nova Fronteira.
***Recommended Texts:*** Luiz Antonio Aguiar, *Para entender o Brasil.* São Paulo: Alegro (2001); Fabio Marzano, *Dicionário espanhol-português de falsas semelhanças.* Rio de Janeiro: Campus.

**PGSE 3401-3402-3403 Advanced Portuguese**

Students enrolling in this sequence typically have completed four three-semester credit courses in Portuguese and their proficiency level is at the "intermediate high" or "advanced low" level. They are able to watch authentic television programs, read advanced texts, and communicate with Portuguese speakers who are not fluent in English on several different topics. They will have developed strategies for coping with unfamiliar topics in reading. Most students who successfully complete this sequence will be at the "advanced mid" level. With motivation and effort they may achieve even higher levels of proficiency. (3 Units)

***Required Texts:*** Hêndricas Nadólskis, *Normas de Comunicação em Língua Portuguesa.* São Paulo: Saraiva (2002) (ISBN 85-02003651-3); Carlos Emílio Faraco, Francisco Marto Moura, *Literatura brasileira.* São Paulo: Atica (2001) (ISBN 85 08 06618 X); Aurélio Buarque De Holanda Ferreira, *Dicionário Aurélio Básico da Língua Portuguesa.* São Paulo: Editora Nova Fronteira.
***Recommended Texts:*** Aurélio Buarque De Holanda Ferreira, *Mini Dicionario Aurellio*–2ª edição revista e ampliada. Rio de Janeiro: Nova Fronteira; Fabio Marzano, *Dicionário espanhol-português de falsas semelhanças.* Rio de Janeiro: Campus.

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Portuguese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the Cover: The Portuguese School is an immersion experience complete with cultural activities like* capoeira *(as shown) from Brazil.*

# THE Spanish SCHOOL

## The Language Schools
MIDDLEBURY COLLEGE

**Summer 2004**
**Academic Year 2004–2005**

# The Spanish School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
VOICE: 802/443-5510
FAX: 802/443-2075
languages@middlebury.edu
www.middlebury.edu/ls/spanish

## Summer 2004

■ **Seven-Week Session**
**June 25–August 13**
Total: $5,491
Tuition $3,510; Board $1,421; Room $560

■ **Six-Week Graduate Session in Guadalajara**
**June 22–August 6**
Total: $5,350
Tuition $3,510; Board $1,320; Room $520

■ **Six-Week Graduate Session in Vermont**
**June 28–August 13**
Total: $5,350
Tuition $3,510; Board $1,320; Room $52

The School in Spain/Academic Year 2004–2005
**Graduate Program** Tuition: Full year—$13,350
**Undergraduate Program** Tuition: Full year—$14,400; Semester—$7,200

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# The Program for 2004

*Susan Carvalho*

**¡Bienvenidos a la sesión de verano del 2004 de la Escuela Española!**

Este verano ofrece muchas posibilidades para los estudiantes de la Escuela Española, tanto en la selección de cursos—a nivel graduado y a nivel subgraduado—como en la variedad de actividades co-curriculares. Los estudiantes vienen a la Escuela Española principalmente para estudiar; sin disminuir este aspecto central del programa, reconocemos también que hay muchas maneras de aprender, y que la inmersión cultural es tan importante, y tan cargada de información valiosa, como lo son las clases académicas. Por eso, hemos armado una gran variedad de actividades, espectáculos, conferencias y presentaciones, y películas representativas de todo el mundo panhispánico:

- Inauguraremos la sesión con un festival caribeño, organizado y encabezado por la percusionista venezolana Jackeline Rago y su banda The Snake Trio, para celebrar la diversidad del mundo hispano con música, baile, y comida. Como Escritor-en-Residencia tenemos el honor de invitar a la novelista y periodista colombiana Laura Restrepo, ganadora del prestigioso Premio Alfaguara de Novela en 2004 por su novela más reciente, *Delirio*. Si Uds. quieren prepararse para su visita, recomiendo que la conozcan a través de la lectura de otras novelas suyas también: *La novia oscura*, *Dulce compañía*, *La multitud errante*, *La isla de la pasión*, y *El leopardo al sol*. También estará con nosotros el conocido escritor cubano Miguel Barnet, director de la Fundación Fernando Ortiz, uno de las entidades culturales más importantes de La Habana y autor de la importantísima *Cimarrón: Biografía de un esclavo*, junto con varias colecciones de poesía (*La vida real, Oficio de ángel, Cuba y Cuba*) y la novela *Canción de Rachel*. Con estos escritores, a quienes Uds. conocerán a través de lecturas públicas, conferencias, y discusiones informales de tipo mesa redonda, discutiremos las cuestiones políticas y sociales más urgentes con las que los países latino-americanos se enfrentan hoy día.

- También contamos entre nuestro profesorado a dos conocidos escritores, el poeta español Fernando Operé y el cuentista colombiano José Cardona López, quienes nos enseñarán la literatura desde los nuevos ángulos de su propia experiencia.

- Como Artista-en-Residencia nos honra con su presencia Aquilino González Barrio, profesor de escultura en Salamanca. Algunos de Uds. ya lo conocen del año pasado, cuando compartió sus talentos de música y de baile con nosotros en su otra capacidad como presidente de la Tuna de Derecho. El ofrecerá un Taller de Arte, para estudiantes de todos niveles con talento, aspiraciones o interés artístico.

- Dos actores talentosos de España, Javier Ruiz de Alegría y Carlos Martínez-Abarca, nos ayudarán a celebrar el centenario del nacimiento del premio Nóbel Pablo Neruda, poeta chileno, con un Recital, versión en miniatura, de una producción que se estrenará en Córdoba en noviembre de 2004.

- Este verano el profesor José Selva, de Madrid, contando con la participación de los estudiantes, organizará y dirigirá un conjunto musical, que se adaptará según los instrumentos que Uds. puedan llevar consigo a Middlebury. Para que los estudiantes adquieran un conocimiento sobre la historia ilustrada de la Escuela Española, residencia-en-exilio de poetas como Pedro Salinas y Jorge Guillén y un lugar de encuentro para tantos intelectuales de esa generación, tendremos una serie de actividades organizadas por los profesores Carmen de la Guardia y Roberto Véguez.

- Habrá otras conferencias y discusiones sobre el teatro, sobre la pedagogía, y sobre otros temas de interés inmediato para nuestros estudiantes.

El objetivo de todas estas actividades, junto con la conocida zarzuela, el teatro, el coro, el cine, juegos, bailes, deportes, clubes de cocina, etc., es coordinar el aprendizaje lingüístico y cultural con los intereses que Uds. ya traerán a la experiencia "middleburiana." Cada verano es diferente, no sólo por los cambios de directores y los cambios dentro del profesorado sino, y principalmente, por los nuevos talentos y las nuevas energías que Uds. aporten a los logros del programa. Contamos con su entusiasmo, su dedicación y su energía para que este verano sea uno de los más memorables, para que la "Clase de 2004" deje su marca en la historia de la Escuela, y para que las tradiciones de los 87 años de la Escuela Española continúen revigorizándose.

*¡Adelante!*

Susan Carvalho
*Directora, Escuela Española*

# Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Spain and for graduates who complete their M.A. degree with an academic year in Madrid. The new graduate program in Guadaljara was designed primarily for students in their second or third summer of M.A. coursework, or for those who are completing the residency abroad requirement for the D.M.L. degree. Non-degree students will be considered if space allows.

**Graduate Degrees**

**Master of Arts**

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus and the Guadalajara campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

**Doctor of Modern Languages**

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

**Credit**

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100–400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

*All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire.*

**Transfer Credit**

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree (first language) may request permission from the Language Schools Registrar to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

**Auditing**

Due to the intensive nature of the summer Language Schools, auditing is strongly discouraged. However, under certain circumstances, auditing for a fee may be permitted with the approval of the Director of the School. For more information, refer to the *Language Schools Handbook.*

**Financial Aid**

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Financial aid is available to academically qualified students who demonstrate need as determined by the Office of Financial Aid. Students in the master's program are eligible for aid

for four summers or one summer and an academic year abroad. Exceptions may be made for SP501 students going aborad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

**Enrollment**

Upon acceptance, all students must pay a $300 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the Spanish School before the beginning of the session. Only students who need a fourth course in order to graduate at the end of the session will be granted permission. The extra course fee for the six-week session is $1,170.

**Application and Admission**

Application materials for the 2005 summer session and the 2005–2006 academic year abroad will be available in the fall of 2004 from:

**The Spanish School**
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

# Administration, Faculty, and Staff

**Director:** SUSAN CARVALHO, born in the United States, received her Ph.D. from the University of Virginia. Dr. Carvalho is currently Acting Chair of the Department of Hispanic Studies, and Associate Professor of Spanish American literature, at the University of Kentucky. Professor Carvalho's research has focused on the works of Isabel Allende and Gabriel García Márquez. She is currently working on issues of space, place, and power in popular women's writing of Spanish America. Professor Carvalho has served as Director of Graduate Studies and Director of Undergraduate Studies at the University of Kentucky, and is Executive Director of the Kentucky Foreign Language Conference. Her classroom teaching earned her the Alumni Association Great Teacher Award in 1997. She was also recently nominated as Advisor of the Year (2000), and in 2002 received the prestigious William Sturgill Award for Outstanding Contributions to Graduate Education.

**Assistant Director:** CARLOS CABRERA MORALES, from Spain, earned his Ph.D. at the Universidad de Salamanca, where he received the distinguished *Premio Extraordinario de Doctorado*. He currently serves as Professor on the Faculty of Philology, Assistant Director of the Department of Spanish, Academic Advisor for AIFS in Salamanca. He has taught in the graduate program of the Spanish School since 1990. Professor Cabrera has served on review committees for the D.E.L.E. in Tokyo, and he has taught in a variety of North American programs for undergraduate and graduate American students (New York-Cortland, Penn State, Emory, James Madison, etc.), and European programs for teachers specializing in Spanish. He is also a teacher in the Master of ELE at the University of Salamanca. In addition to a variety of articles on the history of Spanish and Spanish grammar, Dr. Cabrera is the author of an edition of *Observaciones críticas sobre la excelencia de la lengua castellana* by A. de Capmany. He is currently working on a *History of Spanish Orthography* and *Gramática Visual del Español.*

**Assistant Director:** JOSÉ A. CAMACHO, from Colombia, received his Ph.D. in Linguistics from the University of Southern California. He is an assistant professor at Rutgers University, New Jersey. His academic interests include theoretical linguistics where he has recently published *The Structure of Coordination* (Kluwer, 2003). He is particularly interested in Spanish syntax and Amazonian linguistics as well as the areas of linguistic rights, bilingualism, language acquisition, and language assessment.

**Assistant Director:** ANTONIO CARREÑO, from Spain, received his Ph.D. from Yale University and taught at Yale, Columbia, and the University of Illinois before moving to Brown University where he holds the W. Duncan MacMillan Family Professorship in the Humanities. A specialist in 16th-and 17th-century Spanish Literature with an emphasis on Golden Age Poetry and the *comedia*, Professor Carreño has published extensively in this field and on contemporary Spanish poetry: *La dialéctica de la identidad en la poesía contemporánea, El romancero lírico de Lope de Vega*, as well as editions of many Golden Age works and over eighty essays. Professor Carreño has received numerous fellowships (Guggenheim, Fulbright, National

Endowment for the Humanities, American Council of Learned Societies, American Philosophical Society), as well as the Ramón Menéndez Pidal Prize by the Spanish Royal Academy and the *Encomienda de la Orden Isabel la Católica*, which was conferred in 1998 by the King of Spain. Professor Carreño has served as President of the International Association of Galician Studies, and as Treasurer and Vice-President of the International Association of Hispanists. He has been Chairman of the Department of Hispanic Studies at Brown for six years.

**Faculty**

**John J. Allen**, Professor of Spanish, Emeritus, at the University of Kentucky, author of *Don Quixote: Hero or Fool?* (Gainesville: University of Florida, 1969 and 1979) and *The Reconstruction of a Spanish Golden Age Playhouse*, and editor of *Don Quijote* (Madrid: Cátedra, 22nd ed., 2001), was the first editor of *Cervantes: Bulletin of the Cervantes Society of America* and is a past President of that Society. Allen is co-author, with José María Ruano de la Haza, of *Los teatros comerciales del siglo XVII y la escenificación de la comedia* (Madrid: Castalia, 1994), and co-editor, with Domingo Ynduráin, of Calderón's *El gran teatro del mundo* (Barcelona: Crítica, 1998). Forthcoming from Cátedra: *Don Quijote y el arte y pensamiento de Occidente*, by John J. Allen and Patricia S. Finch.

**Malena Barreiro Armstrong**, from Buenos Aires, Argentina, holds an M.A. and a Doctorate of Modern Languages (in Spanish and German) from Middlebury College. Between 1982 and 1996, she taught courses in Spanish literature and culture at various campuses of the University of Maryland in Germany, and courses in civilization and culture at the Advanced Technical College (Fachhochschule). Professor Armstrong is currently teaching Spanish Language and Spanish and Latin American Literature at the Cervantes Institute in Munich. Her publications include articles on linguistics and literary criticism, as well as several poems and short stories that have been published in literary magazines and anthologies in Argentina, Germany, and the United States. Professor Armstrong's story, *El retrato*, won first prize at the XIII Certamen de Literatura en Lengua Castellana in Germany, 1993; and her story, *Muy Sres. míos*, won first prize at the XXV Anniversary of the Tertulia Literaria in Hamburg, 2001. In September 2002, she was invited to read at the II International Literature Festival in Berlin. Recent books include *Puente de luz*, a collection of poetry; *Eros el agridulce*, a collection of short stories; *Las piedras callan*, a novel; and the analytical study *Poéticas del Tango*.

**Susana Azpiazu Torres**, from Spain, earned her *licenciaturas* in Spanish and German and her Ph.D. in General Linguistics from the Universidad de Salamanca, where she now teaches Spanish Grammar. She has taught Spanish Grammar and Linguistics in several European Universities and in a variety of North American programs at the Universidad de Salamanca. She has also served as professor in the Spanish School program in Middlebury College. She has published many articles on syntax, morphology, and semantics.

**Aída E. Bueno Sarduy**, born in La Habana, Cuba, received her *diplomatura* in Education, *licenciatura* in Social and Cultural Anthropology, and Advanced Doctoral Studies certificate from the Universidad Complutense, Madrid. She has been a researcher for the Center of Studies on Migrations and Racism (CEMIRA) in association with the Social Anthropology Department in the School of Political Science and Sociology of Universidad Complutense, Madrid. She has also taken courses on Race Relations and Black Culture at the Center Afro-Asian Studies (CEAA), Universidad Cándido Méndes, Rio de Janeiro, Brazil. Professor Bueno is currently teaching at the Middlebury College program in Madrid as well as at New York University and Hamilton College Madrid programs.

**Juan Camacho**, from Santa Marta, Colombia, received his *licenciatura* in *Filología románica* from the Universidad Complutense, Madrid. He has taught at several United States university programs such as Kalamazoo College, Middlebury College, and SUNY, where he is currently an instructor. He has also taught English language courses at the Universidad Europea and at the Universidad Carlos III, in Madrid. In the music field he received a Diploma in jazz composition at the Berklee School of Music, Boston, has taught at several music institutions in Madrid, and has two CD's published under his name.

**Carmen Carballo Sanchiz**, from Spain, received her *licenciatura* in Spanish Philology (Linguistics) from the Universidad Complutense, Madrid. She has taught at Duke University, North Carolina, and United States university programs in Madrid (New York University, University of Delaware, Pepperdine University, Middlebury College...). She is currently professor with Middlebury College´s program in Madrid and New York University in Madrid, where she teaches grammar, writing, and conversation courses. Her areas of interest are Spanish Lexicography and Lexicology. She has worked at the Real Academia Española as a lexicographer.

**José Cardona López**, from Colombia, is an Associate Professor of Spanish and Spanish America Literature at Texas A&M International University. His major fields of expertise are Narrative in Spain and Spanish America, and 20th-century Spanish American Literature. He has published *Teoría y práctica de la nouvelle* and several articles related to his academic field. As fiction writer he has published *Sueños para una siesta* (novel) and three collections of short stories: *La puerta del espejo*, *Todo es adrede*, and *Siete y tres nueve*.

**Germán D. Carrillo**, from Colombia, has centered his extensive research and publications around some of the major Latin American writers of the "Boom" and "Post-Boom" movements of the late 20th-century. He has published in-depth studies on Julio Cortázar, Carlos Fuentes, J. Carlos Onetti, Mario Benedetti, Gustavo Alvarez Gardeazábal, and more recently, M. T. Aguilera Garramuño, Oscar Collazos, Moreno Durán, J. L Díaz Granados, Alfredo Bryce Echenique, etc. He is currently serving a second term as national president of Sigma Delta Pi, the National Hispanic Collegiate Honor Society, while an associate professor in the

department of Foreign Languages and Literature in Marquette University in Milwaukee, Wisconsin. He has also spent considerable time as Resident Director of the Marquette University Study Center in Madrid. Currently, he is working on Elvira Lindo's series on Manolito Gafotas.

**Rafael Castillo**, from Bilbao, Spain, studied music and received highest honors at the Conservatorio Superior de Música Juan Crisóstomo de Arriaga. He also pursued classical languages and philosophy at the Universidad Complutense, Madrid, and with a Fulbright Scholarship earned his Ph.D. in Linguistics and Literature from the University of Illinois. Professor Castillo has taught at the University of Illinois, University of California at Berkeley, Boston University, the Universidad Carlos III, Madrid, and Middlebury College in Madrid. He has served for many years as the Music Director of the Zarzuela and the Choir in the Spanish School. Professor Castillo has published a two-volume study of the Mexican poet, Francisco de Icaza, as well as numerous articles on poetry, linguistics, and rhetoric.

**Nadia Celis**, from Colombia, received her B.A. in Linguistics and Literature from the Faculty of Human Sciences in the Universidad de Cartagena, Colombia. She is currently enrolled in the graduate program at Rutgers University, where she has taught Spanish conversation, composition, and culture. Her current research focuses on women's writing in the Hispanic Caribbean. She has read papers at conferences and published works on women in Colombian and Caribbean literature and on music, popular culture, and literature in the Caribbean.

**Daniel Chávez**, from Mexico, received his Ph.D. from the University of Michigan, in the area of Romance Languages and Film Studies. He is currently Assistant Professor at Washington University in St. Louis in the departments of International and Area Studies, and Romance Languages. With M.A. degrees in both Spanish and Latin American Studies from Ohio University, he has published several articles on literature and cultural studies. His current research includes Media, Cultural Studies and Literatures from Mexico, Nicaragua, and Brazil. He has taught courses in Popular United States Cinema, Latin American Revolutions, History and Comic Books in Latin America, and Latino and Latin American Popular Cultures.

**Juan José Daneri**, from Chile, studied English literature at the Universidad Católica de Valparaíso and taught at the Instituto de Arte at the same university. He received his Ph.D. from Washington University in St. Louis, and is currently Assistant Professor of Spanish at Marquette University. His research focuses on issues of ethnicity, class, economy, and the writing of history. His book *Nobleza obliga. Historia, clase y etnia en Nueva España, 1585–1625*, an interdisciplinary study of historiographical works written in Spanish by members of the Nahua nobility in the colonial period in New Spain, is currently under review. He recently published on the political uses of eschatological writing by the 18th-century Chilean Jesuit Manuel Lacunza in *Silabario. Revista de estudios y ensayos geoculturales*, and is currently preparing a series of articles on Southern Cone novels dealing with colonial myths written for a juvenile audience.

**Robert L. Davis** is Associate Professor and the Director of the Spanish Language Program at the University of Oregon. He teaches courses in Spanish language, historical linguistics, and teaching methodology. His interests include language pedagogy and materials development, in particular the development of language skills within content-based instruction. He has co-authored an introductory text book on the language and cultures of the Spanish-speaking world (*Entrevistas*, McGraw Hill, 2004), an advanced oral skills textbook (*Tertulia*, ITP, 2001), and articles on language pedagogy, materials development, and language program direction.

**Carmen de la Guardia Herrera**, from Spain, received her Ph.D. from the Universidad Autónoma de Madrid where she currently serves as Professor in the Contemporary History Department. She has taught in a variety of American university programs in Spain. A specialist in cultural and political history, she has published articles on the cultural relationship between the United States and Spain. Her books include *Conflicto y reforma en el Madrid del siglo XVIII* and *Proceso político y elecciones en Estados Unidos.* Professor de la Guardia has received numerous fellowships—Fulbright, Gilder Lehrman Institute of American History, Fundación Caja de Madrid—which have allowed her to research at the John Carter Brown Library, the Columbia University Rare Book and Manuscript Library, and the New School for Social Research. In addition to her teaching and research she is currently serving as Assistant Dean of Research and Culture at the Universidad Autónoma de Madrid.

**José (Pepo) Delgado Costa**, from Puerto Rico, earned his B.A. and M.A. from Indiana University, and his Ph.D. from the University of Virginia. He currently teaches as an Associate Professor of Spanish in the Department of Modern Languages at Ohio University, Athens. His areas of interest are the Southern Cone and Puerto Rico. His book of short stories, *De locuras, familia y sexo*, was published in 1996 by Isla Negra Editores in San Juan, Puerto Rico. The Edwin Mellen Press, in New York, recently published Delgado Costa's *Binarración y parodia en las tres primeras novelas de Osvaldo Soriano.* Delgado has published articles in journals such as *Centro Journal*, *El duende*, *Aleph*, *Revista Iberoamericana*, and *Noticias.* He has also participated in international conferences dealing with contemporary Argentinean, Puerto Rican, and American literatures. In addition to directing the annual Coloquio primaveral, he founded and currently directs *La Caterva*, a university theater group currently in its ninth season.

**María Noemí Domínguez García**, from Spain, received her *licenciatura* and her doctorate from the University of Salamanca, where she now teaches in the Facultad de Filología. She is the author of many articles on linguistic topics and of the book *El lenguaje jurídico-político: La Constitución española de 1978.* She is the co-editor of *Comunicaciones del III Congreso de Lingüística General* and of an issue of *Interlingüística.*

**Liria C. Evangelista**, from Buenos Aires, Argentina, earned her M.A. and Ph.D. from the State University of New York at Stony Brook, and taught at Middlebury College and Dickinson College before going back to her country to work for the

Centro Universitario de Idiomas, Facultad de Agronomía, Universidad de Buenos Aires. There she developed the Multimedia Center and the Spanish Program for Foreigners, and coordinated the English Program. She also taught Latin American Literature and Culture to American students at the Universidad de Belgrano. A specialist in cultural studies and Argentine Literature, she has published a book on the issues of cultural memory during post-dictatorship Argentina, as well as several articles on Latin American and Spanish Literature. Liria has extensively lectured in the United States on Latin American culture, Argentine literature, and human rights. She has also presented her work on methodology of foreign language teaching at national and international conferences.

**Mercedes Fernández Isla**, from Spain, received her *licenciatura* from the Universidad Complutense, and her Ph.D. from Boston University. Her area of research lies at the intersection of literature and film, as well as in the area of second-language acquisition. She has taught at Bucknell University, College Jean Zay and Lycée Rabelais (Chinon, France), United States university programs in Madrid (Boston University, New York University), and various institutes and foundations in Madrid. She is currently a professor with Middlebury College's program in Madrid, where she teaches in both the graduate and undergraduate programs.

**Carmen Fernández Juncal**, from Spain, earned her Ph.D. at the University of Salamanca. She was awarded a fellowship at the University of Moscow (Lomonosov). She currently serves as Professor of Linguistics at the Faculty of Philology in Salamanca, where has been recently elected as Vice-dean. Her main topics of research focus on Sociolinguistics and Dialectology. About these subjects she has published such books as *Variación y prestigio. Un estudio sociolingüístico en el oriente de Cantabria* and *Variación léxica y variación social*. She has collaborated on materials for the learning of Spanish as a second language and has taught in many programs for teachers and graduate students specializing in Spanish. She is also a teacher in the Master of ELE at the University of Salamanca.

**Armando Figueroa**, from Camagüey, Cuba, received his Ph.D. in Spanish Literature from Columbia University, New York. Professor Figueroa currently teaches at the Middlebury Program in Madrid and works as copywriter and translator for different periodicals and publishing companies in Spain. He was Assistant Language Coordinator at Columbia University and has taught beginning, intermediate, and advanced Spanish grammar and composition, Spanish American culture and civilization, contemporary Spanish American narrative and women's fiction. His publications include articles and reviews on contemporary Spanish American and North American literature.

**Patricia S. Finch**, from the United States, is Professor of Spanish at Centre College in Kentucky. She earned her doctoral degree from the Catholic University of America, and has published articles on Cervantes and *La Celestina*, as well as a new edition of *La Celestina* (Juan de la Cuesta Press, 2003). She is also co-author, with John J. Allen, of *Don Quijote en el arte y pensamiento de Occidente*, forthcoming from Ediciones Cátedra (Madrid).

**Sharon Wilson Foerster**, from the United States, has served as Coordinator of Lower Division Spanish Courses at the University of Texas at Austin (retired), as well as a Senior Lecturer in their Department of Spanish and Portuguese. She received her Ph.D. in Intercultural Communications from the University of Texas in 1981. Before joining their faculty, she directed the Center from Cross-Cultural Study in Seville, Spain, for four years. She has also directed the Spanish Teaching Institute and as served as academic advisor for Academic Programs International. She is the co-author of *Punto y aparte, Supplementary Materials to Accompany Puntos de Partida, Metas comunicativas para maestros*, and *En viaggio: Moving Towards Fluency in Italian*.

**Perla Gamboa Ravelo**, from Perú, received her *licenciatura* in Foreign Languages from the Universidad Nacional de La Libertad and her M.A. in Spanish American literature at the University of Iowa, where she is currently a Ph.D. candidate. Her research interests are 20th-century Latin American Narrative and Contemporary Literary and Cultural Theory. Her dissertation focuses on Testimonial Narrative in the Andean countries. She has taught Spanish language and culture courses at Luther College and Spanish language and literature at the University of Iowa, where she is a course coordinator.

**Ana Belén García Oliva Simpson**, from Madrid, received her *licenciatura* in Historia del Arte from the Universidad Autónoma de Madrid. She is currently working on her doctorate at the same institution. Her dissertation is on the impact of Spain on American artists. While at the UAM, she received a scholarship to study for one year at Tufts University. She also has taught Spanish language courses at Tufts University, Brandeis University, and Suffolk University.

**Carlos González Sancho**, from Madrid, received his *licenciatura* en Humanidades from the Universidad Carlos III, Madrid. In the last three years he has worked as a bilingual and as a teaching assistant for the Spanish School and collaborated on a regular basis with the School in Spain. He has also taught beginning and intermediate level courses in the École Normale Supérieure in Paris. He is currently a teaching assistant at the CEACS, Instituto Juan March de Estudios e Investigaciones in Madrid.

**Jeremy Larochelle**, from the United States, earned his B.A. from the College of William and Mary and his M.A. in Spanish from Rutgers University, where he currently pursues doctoral studies. In his research he focuses on nature in Latin American literature, with a special emphasis on poetry. In particular, he is interested in ecocriticism and the dialogue between literature and the current environmentalist movement. He presently teaches Spanish language courses at Rutgers.

**María del Rosario Llorente Pinto**, from Spain, earned her Ph.D.at the Universidad de Salamanca, where she serves as Professor on the Faculty of Philology, Academic Secretary of the Department of Spanish, and Spanish Language and Literature Coordinator of the Admission Examination at the University. She is a specialist in the teaching of Spanish as a second language, and she has also worked in

various aspects of Spanish linguistics (syntax, phonetics, dialectology). She has published several articles on Spanish linguistics and two books: *El habla de la provincia de Ávila* and *Toponimia Salmantina de Antonio Llorente.* Professor Llorente Pinto currently participates in two international projects of investigation: "El léxico disponible del hablante hispano" and "Estudio gramatical del español hablado en América."

**Noemí Lugo**, from Caracas, Venezuela, studied at the José Angel Lamas National Conservatory of Music and performed with major orchestras, choral organizations, and opera companies in Venezuela and the United States, before earning her doctoral degree in Performance and Pedagogy at the University of Colorado. She has performed with the Opera Metropolitana de Caracas, the Madison Civic Opera, the Madison Symphony, and the University of Wisconsin Opera and Symphony. An Associate Professor at the University of Kentucky, she has been featured as a soloist with various ensembles as well as the Lexington Philharmonic, and has presented lecture recitals across the globe. She is currently working on an anthology of vocal music by Venezuelan composers as well as on the relationship between music and literary culture, and serves as the Director of Latin American Studies at the University of Kentucky.

**Juan Maldonado Gago**, from Spain, earned his Ph.D. from the Universidad Complutense, Madrid, where he currently serves as Professor on the Faculty of Political Science. Professor Maldonado was awarded a fellowship at the University of Toronto, and he has taught in a variety of United States universities programs such as Boston University and Duke University in Spain. His main topics of research and publication focus on political systems and their impact on multiculturalism, nationalism, and federalism as well as contemporary political theory. Professor Maldonado also directs doctoral students at both the Universidad Complutense, Madrid, and the Universidad Iberoamericana, in México.

**Margarita Muñoz**, from Mexico, received her B.A. in Communication from the Instituto Tecnológico y de Estudios Superiores de Monterrey, where she worked as a continuing education programs coordinator before coming to the United States to pursue her M.A. in Educational Administration at Ohio University. Having worked as a Spanish instructor and as an assistant coordinator of language instruction at the University of Michigan, Marist College, Vassar College, and Poughkeepsie Day School, she will start her graduate studies in second language acquisition at Webster University in St. Louis.

**Carmen M. Nieto**, from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught second-year Spanish in the intensive program at the Residential College at the University of Michigan in Ann Arbor, taught at the United States Military Academy at West Point, and coordinated the intermediate Spanish program at Georgetown University. For several years, she worked as a translator for the Federal Government at several national and international conferences and was a writer of the fourth edition of the textbook series Pasajes. She currently teaches Spanish at the Park School in Baltimore, Maryland.

**Eva Núñez-Méndez**, from Spain, received her Ph.D. in Spanish Linguistics from the Universidad de Salamanca. She has taught beginning and advanced level courses, including teacher preparation in foreign languages, at various universities, including the University of Houston, Texas, the University of Ireland, Galway, the University of Portsmouth, England, and Hope College, Michigan. At present, Dr. Núnez-Méndez teaches at Portland State University, Oregon. Her fields of research focus mainly on teaching Spanish as a second language, teacher preparation, history of Spanish grammar, and theoretical syntax. She is currently working on an introductory book to Spanish linguistics. Her publications include articles and reviews on applied linguistic issues.

**Gayle Roof Nunley**, from the United States, received her Ph.D. from Princeton University and holds an M.A. from Middlebury College and a B.A. from Dartmouth College. Currently Chair of the Department of Romance Languages and Associate Professor of Spanish at the University of Vermont, Professor Nunley teaches courses on 19th- and 20th-century Spanish literature, Women's Studies, and advanced language. Her research focuses on Spanish avant-garde literature and film, and on forms of historical and autobiographical narration. She is the author of a book on travel literature in 19th-century Spain, and is currently working on representations of cultural difference in Spanish novels published in the wake of 1898. Dr. Nunley is also an ACTFL-certified oral proficiency tester.

**Fernando Operé**, from Spain, studied at the University of Barcelona, and at the University of Virginia where he obtained his Ph.D. Presently he is professor of Latin American Literature at the University of Virginia, and Director of the Latin American Studies Center. He has published the following books: *Historias de la frontera: El cautiverio en la América hispánica* (2001), *Cautivos* (1997) and *Civilización y barbarie en la literatura argentina del siglo XIX: El Tirano Rosas* (1987) as well as numerous articles. He has also published several books of poetry: *Alfabeto de ausencias* (2002), *Poetas sin fronteras* (2000), *Salmos de la materia* (2000), *Amor a los cuerpos* (1997), *Acróbata de ternuras* (1994), *¿Quién eres tú Betty Blue?* (1991), *Despedidas* (1987), and *Días de lluvia y otros soles* (1987) and has given recitals in many countries. In the last 25 years he has directed more than 30 theater plays.

**Inmaculada Pertusa Seva**, from Spain, received her Ph.D. from the University of Colorado, and is currently an Associate Professor of Spanish at the University of Kentucky. She also serves as the program director of the Kentucky Institute for International Studies program abroad in Segovia, Spain. She has co-edited the critical collection *Tortilleras: Latina Lesbians* (Temple Press, 2003), and has published articles on Spanish and Latin American women writers (Rosa Montero, Cristina Peri Rossi, Esther Tusquets, Carmen Riera), on instructional technology, and on the outcomes of study abroad. She was the winner of the University of Kentucky Provost's Award for Outstanding Teaching in 2003.

**Jorge Plata**, from Bogotá, Colombia, graduated from the Universidad de los Andes, where he began his theater career in 1966. He is a Professor of Literature and Theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the *Teatro Libre*. He has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and a dramatic piece, *Un muro en el jardín* (*debut Paris*, 1987). As a playwright he has translated three of Shakespeare's plays and one by Aeschylus into Spanish verse (*Rey Lear* 1980, *Macbeth* 1985, *Julio César* 1999, and *La Orestiada* 1997–98), adapted eight other major literary works for stage presentation, and published and produced five of his own plays (*Episodios comuneros* 1981, *Un muro en el jardín* 1985, *¡Irene, oh Irene!* 1997, *La boda* 1999, and *EL pesebre* 2002). He has also published a study on the theatrical presentation of Isaac's *María*, three scholarly prologues for Shakespearian works, and an article on Colombian theater of the 20th-century.

**José Alberto Portugal**, from Perú, earned his Ph.D. from the University of Texas at Austin, and taught for several years at Middlebury College before taking up his current position as an Associate Professor of Hispanic Language and Literatures at New College of Florida. His area of specialization is modern Latin American narrative. His current research is focus on Peruvian literature and society. He has published and presented studies on the work of J. M. Arguedas, M. Vargas Llosa, and other Peruvian writers.

**Liliana Puppi-Redfern**, from Perú, holds the M.A. in International Affairs and Latin American Studies from the University of Pittsburgh and the J.D. from Pontificia Universidad Católica del Perú. Since 1992, her teaching appointments have included the University of Michigan (1992–1995), the Spanish School at Middlebury College (since 1995), and the University of Miami, where she is currently a Lecturer in Spanish and Assistant Coordinator of Elementary Spanish. Dr. Puppi-Redfern specializes in Latin American culture and contemporary society, and has been teaching Spanish to native speakers since 1997. She has been trained as a tester in the ACTFL Oral Proficiency Interview.

**Agustín Reyes-Torres**, from Spain, combines his job teaching English literature at Caxton College, a British school in Valencia, with his work as a Lecturer at the University of Virginia in their international program of Valencia. He is working on his dissertation on the creation of an alternative social space in the American Ethnic Detective novel. He also holds the M.A. in Comparative Literature from the University of Iowa, where he concentrated on Chicano literature. He has taught Spanish at the Concordia Language Villages, Minnetonka High School, Minnesota, Florida State University and the University of Iowa, where he was a course coordinator and master teacher. He was a 2000–2001 recipient of the University's Outstanding Teaching Assistant Award.

**Ana Rueda**, from Bilbao, Spain, obtained her Ph.D. from Vanderbilt University in Spanish Literature in 1985. She built her career on 18th-, 19- and 20th-century Spanish Literature at the University of Missouri. Recently, she has taken a position as Full Professor in the Department of Hispanic Studies at the University of Kentucky. She specializes in genre studies (short story, epistolarity, drama, novel, travel literature), interdisciplinary approaches to literature, literary theory, and women's narrative. Her book publications include: *Relatos desde el vacío: un nuevo espacio crítico para el cuento actual* (1992); *Pigmalión y Galatea: Refracciones modernas de un mito* (1998); *Cartas sin lacrar: La novela epistolar y la España Ilustrada, 1789-1940* (2001); *Irene y Clara o la madre imperiosa*, by Vicente Salvá (2002). She has also authored a collection of short stories titled *La agenda negra* (2001). Presently, she is working on a new book project, *Marruecos y España: Crónicas literarias de una guerra*. She is the recipient of a National Endowment for the Humanities Fellowship and a Kemper Award for Excellence in Teaching, one of the most prestigious awards of this type in the country.

**Liliana E. Sánchez Alvarado**, from Lima, Perú, received her B.A. from the Pontificia Universidad Católica del Perú and her M.A. and Ph.D. from the University of Southern California. Her research focuses on bilingualism, second language acquisition, and syntax. She has published the books *Quechua-Spanish Bilingualism: Interference and Convergence in Functional Categories* and *Demanda y Necesidad de Educación Bilingüe: Castellano y Lenguas Indígenas en el Sur Andino* co-authored with M. Zúñiga and D. Zacharías, as well as articles on Spanish syntax, second language acquisition, and bilingualism. She is also the author of a text for bilingual educators *Para compartir voces. Texto de consulta para profesores de castellano como segunda lengua*. She has taught at California State University, Long Beach, Carnegie Mellon University, University of Pittsburgh, and the Pontificia Universidad Católica del Perú. She is currently an assistant professor at Rutgers University.

**José Vicente Selva Pérez**, from Spain, graduated from the Royal Conservatory of Madrid. He attended further master courses in Italy, Holland, and Germany. He has performed with the most important orchestras of Spain. As a founding member of the Quartet Manuel de Falla, he feels a clear preference for chamber music. He teaches clarinet and bass clarinet and he is a lecturer in History of Spanish Music for the Middlebury Program and Syracuse University in Madrid.

**Alma Simounet Bey**, from Puerto Rico, has been a professor of English, Spanish, and linguistics at the University of Puerto Rico, Rio Piedras, since 1968 and has collaborated with the Spanish and English linguistic programs at the University of the Virgin Islands, St. Croix. Her areas of interest include bilingualism, ethnolinguistics, discourse analysis, language and ideology, and intercultural communication. She has been involved in ethnographic research with the Puerto Rican migratory group in St. Croix for the past seventeen years. Her publications include *The Sociolinguistic Analysis of Sales Encounters in St. Croix: An Ethnographic Approach* (1990) and *Lengua e identidad: vínculos que no siempre unen* (1999).

**Melissa Stewart**, from the United States, received her Ph.D. from the Johns Hopkins University. Currently an Associate Professor of Spanish at Western Kentucky University, she has published articles on the work of contemporary female Catalán authors and is currently completing a translation of *Testament a Praga* by Teresa and Tomàs Pàmies. Director of the Kentucky Institute for International Studies summer program in Spain, she has collaborated on several research projects involving technology and study abroad.

**Jennifer M. Valko**, from Heidelberg, Germany, was raised in the United States and received a B.A. in Spanish and Anthropology from the University of Colorado, Boulder, and an M.A. in Spanish at Washington University in St. Louis. Currently, she is a Ph.D. candidate in the Department of Spanish and Classics at the University of California, Davis. Her dissertation, titled *Expressing Patagonia: Sightseeing, Journalism, and Immigration in Argentina*, examines portrayals of Patagonia in works by Argentine authors as well as texts generated by prominent German immigrants to provide a new take on national identity formation and the representation of the nation. Her research interests include 19th- and 20th-century Latin American tourism and travel narratives. In addition, she serves as an Editorial Committee member for the journal *Brújula: revista interdisciplinaria sobre estudios latinoamericanos.*

**Administrative Staff**

**Audrey A. LaRock,**
Spanish School Coordinator

**Michelle Dumais,**
Bilingual Assistant

**Gabriel Guillén Pena,**
Bilingual Assistant

**Marda C. Rose,**
Theater/Bilingual Assistant

**Artists-in-Residence**

**Aquilino González Barrio**

**Xabier Urberuaga**

**Musicians-in Residence**

**Enrique Ascaso Bartolomé**

**Pablo Benavides González**

**Jesús Javier Cacho Ramudo**

**Carlos Lamarca Ballestero**

# Intensive Language Courses

**Seven-Week Session**

*Schedules, texts, and staffing are subject to change*

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Each level is an integrated program and students must take all parts for a total of three undergraduate units.

**Level 100** *José Camacho (coordinator) Gamboa, González Sancho, Muñoz, Valko*

**SPAN 3101 Beginning Grammar** *Muñoz*

This course is designed to build on and expand control of basic grammatical structures by interweaving vocabulary and functions into meaningful and authentic activities that emphasize all four language skills: understanding the spoken language, speaking, reading, and writing. Cultural knowledge and understandings that will enhance a deeper understanding of the culture of Spanish-speaking peoples will be integrated into the course content. (1 unit)

**SPAN 3102 Beginning Conversation** *González Sancho*

This course is designed to develop oral communication skills by systematically engaging in speaking activities about everyday topics such as family life, daily routine, and leisure time, as well as interactions like making travel arrangements, ordering meals, and making purchases. Communicative strategies intended to facilitate communication with native speakers will be presented and practiced in a variety of meaningful and real-world situations. (1 unit)

**SPAN 3103 Beginning Writing** *Gamboa*

This course is designed to develop writing skills through a process approach that includes strategies and techniques such as composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will produce writing of various kinds, such as messages, descriptions, comparisons, and brief narratives that integrate the content areas, tasks, and structures from the other courses in the program. (.5 unit)

**SPAN 3104 Beginning Reading and Culture** *Valko*

This course is designed to develop reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. In addition to expanding the vocabulary base, the topics presented will serve as a springboard for listening, speaking, and writing activities. The information presented in the readings will increase cultural proficiency and knowledge. (.5 unit)

**Required texts**: Marinelli & Mujica Laughlin, *Puentes: Spanish for Intensive and High-Beginner Courses* (with audio CD), 3rd ed. (Boston: Heinle & Heinle, 2002); Marinelli & Mujica Laughlin, *Puentes Workbook/Lab Manual + Lab Audio CD Pkg.*, 3rd ed. (Boston: Heinle & Heinle, 2002).

**Recommended texts:** *Diccionario Oxford Compacto Español-Inglés Inglés-Español* (paperback); Levenson & Eggly, *Gramática española para estudiantes de inglés* (Ann Arbor MI: The Olivia and Hill Press, 1993).

**Level 1.5** *José Camacho (coordinator), Gamboa, González Sancho, Valko*

**SPAN 3151 High Beginner Grammar** *José Camacho*

This course is designed to build on and rapidly expand control of basic grammatical structures of speakers who have already had some contact with the language. New vocabulary and functions will be presented in meaningful activities that emphasize all four language skills: understanding the spoken language, speaking, reading, and writing. (1 unit)

**SPAN 3152 High Beginner Conversation** *Gamboa*

This course is designed to enhance existing oral communication skills by encouraging students to engage systematically in interactive speaking activities about a wide range of familiar topics such as family life, daily routine, and leisure time, as well as real-life communicative situations in which native speakers engage daily, such as ordering meals, making purchases, asking for or giving directions. (1 unit)

**SPAN 3153 High Beginner Writing** *Valko*

This course is designed to develop existing writing skills through a process approach that includes strategies and techniques such as composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will integrate previous knowledge and the content areas, tasks, and structures from the other courses in the program to produce descriptions, comparisons, narratives, and other types of written texts. (.5 unit)

**SPAN 3154 High Beginner Reading and Culture** *González Sancho*

This course is designed to develop and consolidate reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine articles, realia, and brief literary selections. The topics presented will integrate vocabulary, functions and strategies from other courses in the program, in addition to increasing cultural proficiency and knowledge. (.5 unit)

**Required texts:** Marinelli & Mujica Laughlin, *Puentes: Spanish for Intensive and High-Beginner Courses* (with audio CD), 3rd ed. (Boston: Heinle & Heinle, 2002); Marinelli & Mujica Laughlin, *Puentes Workbook/Lab Manual + Lab Audio CD Pkg.*, 3rd ed. (Boston: Heinle & Heinle, 2002).

**Recommended texts:** *Diccionario Oxford Compacto Español-Inglés Inglés-Español* (paperback); Levenson & Eggly, *Gramática española para estudiantes de inglés* (Ann Arbor MI: The Olivia and Hill Press, 1993).

**Level 200** *José Camacho (coordinator), Celis, Evangelista, Foerster, García Oliva, Larochelle, Muñoz, Reyes-Torres*

**SPAN 3201 Intermediate Grammar** *García Oliva, Foerster, Larochelle*

This course is designed to offer an overview of first-year grammar while also introducing the student to the study and use of more complex structures and vocabulary using contextualized and communicative activities. Extensive oral and written practice will enable students to expand their skills and maximize their linguistic competence through a creative use of the language. (1 unit)

**SPAN 3202 Intermediate Conversation** *Celis, Evangelista, Foerster*

The course is geared toward the development of students' language skills through activities that focus on meaningful, personalized conversation. Each class contains purposeful activities within realistic situational contexts to help students build their proficiency and fluency in Spanish. Students will be given opportunities to communicate in a variety of natural scenarios for strategic, interactive exchanges that aim to reinforce, refine, and broaden communicative competence. Students will attend lab sessions outside of class to practice specific aspects of pronunciation. (1 unit)

**SPAN 3203 Intermediate Writing and Composition** *Celis, Larochelle, Muñoz*

This course is designed to familiarize students with authentic writing formats and texts. With a focus on writing as process, an ample variety of activities will guide students through different stages in the production of an essay. Grammatical structures and vocabulary presented in the intermediate courses will be emphasized in the writing assignments and in students' essays. The course will promote writing as communication by creating a collaborative learning environment in which students will help each other shape and perfect their prose. (.5 unit)

**SPAN 3204 Intermediate Culture and Civilization** *José Camacho, Evangelista, Reyes-Torres*

This course seeks to enhance an understanding of and an appreciation for the many cultures that comprise the Spanish-speaking world. Through a four-skills communicative approach, culturally relevant linguistic and sociolinguistic dimensions of the Spanish language will be targeted. Reading selections will facilitate and nurture inquiry and exploration into the traditions, customs, literature, and artistic expression of different Spanish-speaking countries. The World Wide Web and the co-curriculum of the Spanish School will be integrated with other resources to constitute important sources of input and guided research. (.5 unit)
**Required text:** Lee, Young, Wolf, & Chandler, *¿Qué te parace? Intermediate Spanish* (with CD-Rom and video), 2nd ed. (McGraw Hill).

**Levels 300 and 400** *Azpiazu, Bueno, Cabrera (coordinator), Juan Camacho, Carballo, Chávez, Delgado Costa, Domínguez García, Figueroa, García Oliva, Nieto, Puppi-Redfern, Reyes-Torres, Sánchez, Selva, Stewart.*

**SPAN 3301 Advanced Intermediate Grammar** *Carballo, Puppi-Redfern*

This course will stress the expansion of the student's active vocabulary and language skills at the third-year level. Classroom activities will center on a thorough review of the most problematic aspects of Spanish grammar, as well as active use of the language. The grammar explanations will be complemented by extensive oral and written exercises in contextualized and communication-based activities. This approach, together with the other courses taught at the third-year level as well as the linguistic experiences the student has outside of the classroom, will provide immediate reinforcement of new structures and are intended to maximize the student's linguistic competence. (1 unit)

**Required text:** M. Dominicis, *Repase y escriba: curso avanzado de gramática y composición* (New York: J. Wiley).

**Students will be placed in a section of 3301 and 3403, but should also choose 2 (two) Advanced-Level Electives from the listing below—one from the area of Writing and one from the area of Literature/ Culture/Arts—at the time of pre-registration. Class size is limited and registrations will be handled in the order in which they are received by fax, up to the limit for the section.**

**SPAN 3401 Advanced Grammar** *Azpiazu, Cabrera, Nieto*

This course will offer an in-depth review of the grammar topics in Spanish which continue to cause difficulties for the foreign language learner: uses of the indicative, uses of the subjunctive, *ser* and *estar*, clitic pronouns and prepositions. The review will be accomplished through a variety of activities in speaking and writing.
A program of vocabulary building will be incorporated as well. (1 unit)

**Required text:** F. Castro, *Uso de la gramática española, nivel avanzado* (Madrid, ed. Edelsa, 1998).

**SPAN 3403 Oral Communication** *Nieto, Selva, Reyes-Torres,Juan Camacho, Sánchez*

The course is designed to develop oral communication production skills in Spanish through several thematic approaches that will be interconnected. Particular attention will be paid to: a) phonological accuracy taking into account the differences between Spanish and English, as well as intonation patterns; b) communicative exercises in order to acquire vocabulary and grammatical structures necessary for daily oral communicative activities; c) issues related to registers in oral production at different communicative levels, i.e. familiar vs. formal; d) oral debate based on specific materials, issues, and activities introduced by the instructors, in order to improve the student's argumentative expression skills in Spanish. Co-curricular activities may also be used as material for class disscusion. A wide variety of strategies will be used in the development of the different oral skills mentioned. (1 unit)

**Students will be placed in a section of 3401 and 3403, but should also choose 2 (two) Advanced-Level Electives from the listing below—one from the area of Writing and one from the area of Literature/Culture/Arts—at the time of pre-registration. Class size is limited and registrations will be handled in the order in which they are received by fax, up to the limit for the section.**

## AREA 1: Writing

**SPAN 3402 Journalistic Writing** *Figueroa*

This is an advanced Spanish composition course in which students will further develop their writing skills in Spanish while learning the basic principles of journalistic style. Students will read Spanish newspaper and magazine articles to become familiarized with the different journalistic genres, such as news, articles, interviews, editorials, reviews, etc. Readings will also include journalistic style guides and writing manuals in Spanish, guides to Spanish idioms, expressions and common pitfalls, and different journalism online resources. As part of the course, students will have the opportunity to contribute to and edit the Spanish School weekly "Boletín". For that purpose, the class will be organized as its editorial staff on a rotating basis. The instructor works as a journalist, copywriter, and translator in Spain. (.5 unit)
**Required text:** A CD with articles, links, and exercises will be provided at the beginning of the course.

**SPAN 3405 Creative Writing** *Delgado Costa*

This creative writing class will allow students to learn about the pleasures of imagination. The course will be student-centered and geared toward cultivating a wide range of writing experiences through the use of literary, visual, audio, and multimedia texts. The course will also provide students with the opportunity to read, discuss, and evaluate present and past literary works of published authors and of their own. (.5 unit)
**Required text:** Material in course pack form to be purchased at Middlebury.
**Recommended texts:** Any good English-Spanish/Spanish-English dictionary as well as a Spanish language thesaurus; Vox: diccionario de sinónimos, for instance.

**SPAN 3406 Business and Professional Writing** *Puppi-Redfern*

This course will focus on writing as it relates to the Hispanic business environment: the writing of business correspondence, differing registers of formality in written Spanish, vocabulary related to the business environment, and different models of Hispanic companies. It will also provide the cultural and idiosyncratic background of the Hispanic "ways of doing business" and how they differ from the American. These tools will prepare the student to create, organize, and develop a business or professional project good enough to succeed in the Hispanic business world. Formal written structures, cultural understanding, and a great deal of creativity are the basic elements of this course. (.5 unit)
**Required text:** *Exito Comercial*, 3rd ed. (text and workbook) (Harcourt).

**SPAN 3409 Academic Writing** *Stewart*

This writing elective is designed for those students intending to pursue advanced undergraduate or graduate studies in Spanish. The course will focus not only on the refinement of grammatical skills, but also on the structure and format of academic research papers. (.5 unit)
**Required text:** Emilia Borsi & Fay R. Rogg, *El arte de escribir* (New York: McGraw Hill, 1994).

**SPAN 3411 Stylistics** *Carballo*

The main objective of this course is to develop the skills necessary to obtain a correct and fluent command of written Spanish as well as to assist the student to achieve a mature and personal style in writing. The course will focus on many levels: (a) development and reinforcement of correct grammar by way of the study of specific syntactic problems through the analysis of contemporary works and texts (social, political, and cultural issues), an individual diagnosis of students' papers; (b) expanding vocabulary; (c) development of writing skills at advanced language level in composition; d) emphasis in reading skills in order to achieve the appropriate rhetorical level for each form of communication. Internet activities will be used actively in the class (.5 unit)

**Required text:** Material in course pack form to be purchased at Middlebury.

**AREA 2: Literature/Culture/Arts**

**SPAN 3413 Language, Communication, and Culture** *Domínguez García*

The objective of this course is to familiarize the student with the diverse disciplines that comprise Hispanic Linguistics. The course will provide an overview of various branches of linguistic study: *Sociolinguistics*, with particular attention to the social variations (standard language vs. the speech of young people), gendre (male vs female speech), and individual variations (colloquial vs. formal language); *Dialectology*, with particular attention to geographical variations across the Hispanic world (different "Spanishes") of Spain, Spanish America, and the United States); *History of Spanish Language* (diachronic evolution, arabic and jewish influence in the Hispanic Latin, and formation of the two models of Spanish in the Golden Ages) (the "seseante" and the "castellano"); and finally, *Phonetics, Grammar, and Semantics*, which directly affect the Spanish language both as a primary and as a secondary language. (.5 unit)

**Required text:** Students will purchase a collection of photocopies and outlines which will be used throughout the course; a series of written assignments (surveys, debates, revision of essays, etc.) will help students to familiarize themselves with the various aspects of these linguistic disciplines.

**SPAN 3430 Culture through Film** *Chávez*

This course is an introduction to understand the contribution of film in constructing and expanding national cultures in Spain and Latin America. The study of the basics of cinematic composition and film genres (documentary, drama, comedy, and melodrama) will complement the experience of viewing films as informed and critical spectators for our multinational and multicultural film series. The course includes three guided writing assignments and two brief presentations. Students are expected to maintain good standards of composition and to develop complex communication skills. (.5 unit)

**Required texts:** Leonardo García Tsao, *Cómo Acercarse al Cine* 2nd ed. (Mexico: CONACULTA /Limusa, 2002); Alberto Elena & Marina Díaz López, *Tierra en Trance, el Cine Latinoamericano en 100 Películas* (Madrid: Alianza, 1999).

**SPAN 3432 Spanish American Culture through Anthropology** *Bueno*

This course will study Spanish American culture from an anthropological perspective. Themes such as the encounter of cultures, crossbreeding, interethnic relations, and migration, will allow class discussions on the common Spanish American cultural identity, which include the specific and original cultures of the Iberian and American people, conforming a mosaic of enormous diversity. As well as classroom lectures, there will be discussions on anthropological and literary texts that refer to each theme. (.5 unit)

**Required text:** Material in course pack form to be purchased at Middlebury.

**SPAN 3433 Culture through Music** *Selva*

This course focuses on the study of Spanish and Latin American culture through its music. We will work on a repertory of the most characteristical songs and rhytms and will analyze their origins and reasons. The aim is to learn to understand and appreciate the diversity of ethnical influences and the varities of styles of each country, and last but not least, to enjoy this music. (.5 unit)

**Required text:** Material in course pack form (photocopies, CD'S...) to be purchased at Middlebury.

**SPAN 3437 Culture through Art** *García Oliva*

The history of Spanish painting boasts numerous artists of universal scope and impact, whose works and lives could easily occupy a year-long course. What we propose through this 7-week seminar is to take a "tour" through the Spanish culture, life, and society of various time periods, as a way of coming into contact with some of the fundamental Spanish painters: Velázquez, El Greco, Goya, Zurbaran, Picasso, Dalí. The students will work on looking at the artistic creations and discovering their own impressions, and how to write their own commentaries about those paintings. The questions are: What can I see in this artistic propose? and What can I say about that? (.5 unit)

**Required text:** R. Abrantes, *Arte Español para Extranjeros* (Nerea). Additional material in course pack form to be purchased at Middlebury.

# Graduate Program Of Studies

**Curriculum and Degree Requirements**
Students are informed of their placement level in the pre-registration material sent upon enrollment in the School.

**Requirements for the M.A. for students accepted to candidacy beginning with the 2004 session of the Spanish School are as follows:**
Summer of application: the three courses must include one language course at the proper placement level, the *Literary Theory* or *Literary Analysis* course, and a third course, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 501 must take 505 as the third course.
All candidates for the M.A. degree are required to take the following courses:

a. Two courses in Spanish or Latin American civilization and culture.
b. Three language/linguistics courses
c. 560 *Literary Analysis*
d. Three literature courses (560 may **not** be counted as one of these).
e. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

**M.A. RESIDENCE REQUIREMENTS:** The 12 units required for the M.A. **must** include either: three summers (9 units) at Middlebury, including the summer of application, **or** a summer of application at Middlebury (3 units) and a full academic year in Madrid, **or** two summers (6 units) at Middlebury, including the summer of application and one summer (3 units) in Guadalajara.

# 2004 Graduate Course Descriptions

**Six-Week Session**

*Schedules, texts, and staffing are subject to change*

***Linguistics***

**SPAN 6501 Advanced Language for Mastery** *Armstrong, Fernández Isla, Nunley (coordinator)*

This course utilizes an integrated approach to bridging the gap between intermediate and advanced level language skills, with strong emphasis on structures appropriate for formal speaking and writing. Classroom activities are designed to promote functional mastery of the grammar and vocabulary studied and will include abundant oral/aural practice. Web materials, audio/video segments, and cultural readings will provide a context for discussion and assignments. This course meets two hours a day. (1 unit)

**Required texts:** Concha Moreno, *Temas de gramática, Nivel superior* (Madrid: Sociedad General Española de Librería, 2001); Waldo Pérez Cino, *Manual Práctico de Usos y Dudas del Español* (Madrid: Editorial Verbum, 2002).

**SPAN 6502 Advanced Spanish Language** *Azpiazu, Domínguez García, Llorente Pinto*

The fundamental objectives of this review grammar course are the following: 1) review the uses of indicative verb forms, in particular in the past; 2) clarify uses of the subjunctive; 3) study various types of subordinate clauses, focusing on the use of indicative and subjunctive; 4) review the use of *ser* and *estar*, with special attention to idiomatic use; 5) differentiate between personal pronouns, with particular attention to the use of *se* forms—impersonal, indeterminacy, passivity, intensification, etc. Grades will be based on three exams, additional graded assignments, and class participation. (1 unit)

**Required text:** Selena Millares, *Método de español para extranjeros: Nivel Superior* (Madrid: Edinumen, 1999).

**SPAN 6505 Advanced Spanish Writing** *Fernández Juncal, Llorente Pinto, Núñez-Méndez (coordinator)*

The objectives of this course are to improve the students' capacity to understand texts in Spanish and to develop their ability to express themselves in complex written formats. Both the comprehension and the writing dimensions of this course will be advanced through a variety of modes of expression and functions: description, narration, explanation, persuasion, and hypothesis. Particular attention will be paid to the linguistic components that characterize each type of expression. (1 unit)

**Required texts:** Valdés, Guadalupe, et al, *Manual de ejercicios de Composicion, proceso y síntesis* 4th ed. (workbook only) (McGraw Hill); *Diccionario esencial de sinónimos y antónimos* (Barcelona: Vox, 1998). All students must have a standard Spanish-English dictionary.

**SPAN 6601 Composition and Stylistics** *Núñez-Méndez*

The course focuses on the development of the written expression of the advanced student. It aims to improve expressive abilities by appropriate use of form and content toward mastery of the contemporary idiom. A variety of text types are presented and practiced through writing task, with group work integrated into the course to resolve difficulties in grammar, lexicon, and orthography. Particular attention is given to stylistic questions. (1 unit)

**Required texts:** Graciela Reyes, *Manual de redacción: cómo escribir bien en español* (Madrid: Arco, 2001); Leonardo Gómez Torrego, *Ejercicios de gramatica normativa I* (Madrid: Arco, 1998).

**SPAN 6609 Values and Uses of the Subjunctive in Spanish** *Cabrera*

This course will address the basic problems that arise with the teaching of the Spanish subjunctive: not only when and how do we use the subjunctive, but also one of the most important questions: why do we use it. We will analyze the values of different tenses, the various criteria which occasion the use of the subjunctive, and an exhaustive review of the structures which involve the subjunctive, both in simple sentences and in compound subordinate sentences, with particular emphasis on adverbial subordinate clauses. The course will have not only the theoretical dimension but also a practical orientation, with exercises designed to improve the comprehension and the usage of this verbal modality. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury.

**Recommended text:** Borrego, Asencio, Prieto: *El subjuntivo* (Madrid: SGEL, 1986).

**SPAN 6611 Introduction to the Study of Language** *Simounet*

As a threshold to other linguistics courses, this course introduces students to the scientific study of language. Students will examine the following topics: what is language and how it is acquired, the different types of grammar, the most recent developments in brain and language studies, the grammatical aspects of language such as word formation and borrowing, sentence patterns, the meanings of language, and the sounds and sound patterns. Special attention is given to the study of language in society and the varieties of language. Spanish and English language examples will be utilized to explain the phenomena. (1 unit)

**Required text:** A. Quilis, M. Esgueva, M. L. Gutierrez, & P. Ruiz-Va, *Lengua espanola*. 4th ed. (Madrid: Editorial Centro de Estudios Ramon Areces, S.A., 2002).

**SPAN 6613 Social Variations in Spanish Language** *Fernández Juncal*

This course starts from a sociolinguistic perspective and looks at present-day Spanish as a network of varieties which can be observed basically from a social point of view, but also paying attention to the variation based on context. The course will focus on the varieties used by different generations (how the eldest generations use the language vs. its use by the youngest ones), the main features that characterize gender and social varieties (differences between men and women's linguistic behavior and the social stratification of language) and the determining factors that shape colloquial or formal Spanish (registers and levels of language in the same individuals). (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury
**Recommended text:** Francisco Moreno Fernández, *Principios de sociolingüística y sociología del lenguaje* (1998).

**SPAN 6616 Studies in Bilingualism** *Simounet*

The purpose of this course is study of the phenomena of bilingualism and languages in contact in the world, with special emphasis on the situation in countries where Spanish is used. Readings and classroom discussion will revolve around problems of definition, the bilingual brain, the linguistic behaviors of bilinguals, the social dynamics and consequences of language contact, social and ethnolinguistic identity, and the future of bilingualism in a world plagued by language death. (1 unit)
**Required texts**: Miguel Siguan, *Bilingüismo y lenguas en contacto* (Madrid: Alianza Editorial, 2001); David Crystal, *Language Death* (Cambridge: Cambridge University Press, 2000).

***Culture***

**SPAN 6531 Spanish Culture** *Maldonado*

This course will study the manner in which society satisfies its institutional, ceremonial, and symbolic needs, in terms of the individual and the community. Six contexts will frame the most relevant aspects of Spanish culture: (a) contemporary characteristics of Spanish society, (b) the religious ethic and the social ethic, (c) national, regional, and supranational identities, (d) "popular culture", (e) the social role of monarchical, clerical, and familial institutions, and (f) systems of communications and public opinion. (1 unit).
**Required text:** Material in course pack form to be purchased at Middlebury.

**SPAN 6564 Theater: Theory and Practicum** *Plata*

This course is cross-listed with literature.
**See the Literature section for the full course description.**

**SPAN 6631 Contemporary Spanish History** *Maldonado*

This course will consider Spanish history from the Bourbon Restoration to the present day. Social and economic convulsions, civil war, and the military dictatorship that prevented freedom and democracy from becoming institutionalized until near the end of the 20th-century will be the main focus. Special consideration will be given to the period of King Juan Carlos I and the democratic governments of the Socialists and the Conservatives,including their corruption and respective scandals, as well as the most recent elections. (1 unit).
**Required text:** Jover, Gómez-Ferrer, & Fusi, *España: sociedad, política y civilization* (Madrid: Editorial Debate, 2001).

**SPAN 6642 Hispano-Arabic Culture and the Spanish Literary Imagination** *Rueda*

The relationship between Arabic and Spanish culture is an ancient and constantly evolving one. This course will begin with a general overview of the representation

of Hispano-Arabic ethnicity during the Medieval and Early Modern periods up to the Enlightenment, taking into account socio-historical context, literary genre, and conceptualizations of race, gender, and sexuality. We will then focus on Hispano-Moroccan political, social and cultural relationships during the 19th-and 20th-centuries, incorporating some of the assumptions and problems inherited from previous centuries and ending with popular opinions about immigration in present-day Hispano-Arabic coexistence. Special attention will be paid to the construction of a fantasy or imaginary "Other" which has often been used by Spanish intellectuals to justify war and colonialism in Morocco. Select readings include an *episodio nacional*, a war chronicle, a testimonial novel, and a revisionist novel of Hispano-Moroccan history: There will be a course pack with selections and reference books placed on reserve. (1 unit)
**Required texts:** Benito Pérez Galdós, *Aita Tettauen*; Ramón Sender, *Imán*; Juan Goytisolo, *Reivindicación del Conde Don Julián*. Also material in course pack form to be purchased at Middlebury, which will include C. de Burgos, *En la guerra. Episodios de Melilla*, as well as other texts.

**SPAN 6645 *Machismo* in Latin American Society as seen through its Literature, Music, and Art** *Finch*

A starting point for this course will be Octavio Paz's definition of *machismo* in Mexico. We will then read works from key periods in Latin American history from the Mexican Revolution to the present. Vital to our exploration of the phenomenon of *machismo* in Latin American culture and society is the examination of the role of women in this context. We will watch the film versions of some of these works, noting how the director adds his/her own layer of interpretation to the written word, and we will listen to manifestations of *machismo* in music, such as the *corrido* and the tango. Other aspects of *machismo* are reflected in the paintings of the Mexican muralists and of Frida Kahló. Short papers, oral presentations, and one exam. (1 unit)
**Required texts:** Mariano Azuela, *Los de abajo* (Madrid: Cátedra); Manuel Puig, *El beso de la mujer araña* (Barcelona: Seix Barral); Gabriel García Márquez, *Crónica de una muerte anunciada* (New York: Vintage); Ariel Dorfman, *La muerte y la doncella* (New York: Siete Cuentos ed.). Also a course pack, that will include readings from *El laberinto de la soledad* by Octavio Paz, as well as some essays on *machismo*.

**SPAN 6646 Musical Theatre in Spain** *Castillo*

The course will provide a brief history of the relationship between music and theatre in Spain, highlighting themes such as music in the theater of Lope de Vega, the *zarzuelas* of Calderón de la Barca, the theatrical *costumbrismo* of don Ramón de la Cruz, and the role of music in the poetic theatre of García Lorca. We will also study the musical *sainete* of the late 19th-century, with musical and dramatic analysis of various works by Ventura de la Vega, Ramos Carrión, Federico Chueca, Vital Aza, López Silva, and Carlos Arniches. Students will learn to recognize characters and types that are repeated throughout Spanish theatre, as well as musical genres that have always sent to the Spanish peoples an echo of their own personality. (1 unit)
**Required text**: Material in course pack form to be purchased at Middlebury.

**SPAN 6647 Cultural Crossbreeding and Interethnic Relations in Spanish American Societies** *Bueno*

This course will analyze the meeting of Spanish American cultures and civilizations, and the processes of synthesis and crossbreeding among diverse ethnic groups and cultures, from a historical-anthropological perspective. We will pay special attention to the ethnoracial criteria that were used as classifiable categories and their repercussions in contemporary societies. As well as classroom lectures, there will be class discussions on anthropological and literary texts from authors such as Carpentier, Nicolás Guillén, Todorov, Levi-Strauss, and Wieviorka, among others. (1 unit)
**Required text:** Material in course pack form to be purchased at Middlebury.

**SPAN 6648 *Cuando Ellas Miran*: Women Directors in Hispanic Cinema** *Chávez*

The presence of women as characters and stars has been essential for the emergence of cinema as a modern spectacle. However, the role of women in the industry as creators and directors has met an unequal appreciation. What perspectives, struggles, and triumphs confront women directors in the Hispanic world? How are genres, ideas, and aesthetic choices transformed under the feminine gaze of a director? Along with the fundamentals of theory to analyze films in general, this course explores specific works by Mexican, Spanish, and Latin American filmmakers that have founded and enriched the history of cinema in the Spanish speaking world. Screenings include films by Pilar Miró, Gracia Querejeta, and Icíar Bollain (Spain); Matilde Landeta, María Novaro and Dana Rotberg (Mexico); María Luisa Bemberg and Lucrecia Martel (Argentina), among others. (1 unit)
**Required texts:** Carlos Heredero, *20 Nuevos directores del cine español* (Madrid: Alianza, 1999); Alejandro Medrano Platas, *Quince directores del cine mexicano* (Mexico: Plaza y Valdés, 1999).

**SPAN 6649 Music of the Caribbean** *Lugo*

After a brief introduction on general aspects of the music of Latin America, this course will focus on the music of the Caribbean, specifically on how the African Heritage is reflected in the music. We will look at countries such as Cuba, Puerto Rico, Dominican Republic, Panama, and Venezuela among others, with a particular focus on delineating those cultural aspects that help establish our "tropicality." (1 unit)
**Required texts:** Antonio García de León Griego, *El mar de los deseos: El caribe* hispano *musical, Historia y Contrapunto* (Siglo Veintiuno editores); Angel G. Quintero Rivera, *Salsa, sabor y control: Sociología de la música tropical* (SigloVeintiuno editores).

**SPAN 6669 From Poetry to Music** *Lugo*

This course is cross-listed with literature.
**See the Literature section for the full course description.**

**SPAN 6681 Remembering Lost Voices: The History of Women through Their Writings** *de la Guardia*

This course is cross-listed with literature.
**See the Literature section for the full course description.**

**SPAN 6763 Amerindian Representations** *Daneri*

This course is cross-listed with literature.

**See the Literature section for the full course description.**

*Literature*

**SPAN 6560 Literary Analysis** *Cardona López, Carreño, Carrillo, Operé, Pertusa, Portugal (coordinator), Rueda, Daneri*

This course will introduce the graduate student to the techniques of literary analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. Each student will write several papers and actively participate in class discussions. (1 unit)

**Required text:** C. Virgilio, T. Valdivieso, & E. Friedman, *Aproximaciones al estudio de la literatura hispánica*, 5th ed. (McGraw-Hill, 2003); Antonio Skármeta, *Ardiente paciencia (El Cartero de Neruda)* (Buenos Aires: Sudamericana, Colección Sudamericana Joven. Novela. Encuadernación rústica, 2000).

**Recommended text:** M. A. Abrams, *A Glossary of Literary Terms* (New York: Holt).

**SPAN 6564 Theater: Theory and Practicum** *Plata*

This course is conceived as alinguistic and cultural experience, to expose students to the nature of drama, and to acquaint them with selections from Hispanic dramatic literature. After a preliminary consideration of the theoretical and historical underpinnings of Hispanic theater, two practical stages will be followed. The first stage introduces the students to the basis of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 unit)

**SPAN 6642 Hispano-Arabic Culture and the Spanish Literary Imagination** *Rueda*

This course is cross-listed with culture.

**See the Culture section for the full course description.**

**SPAN 6645 *Machismo* in Latin American Society as seen through its Literature, Music, and Art** *Finch*

This course is cross-listed with culture.

**See the Culture section for the full course description.**

**SPAN 6646 Musical Theatre in Spain** *Castillo*

This course is cross-listed with culture.

**See the Culture section for the full course description.**

**SPAN 6662 *Don Quijote*: The Premier Icon of Hispanic Cultural Identity** *Allen*

In 2005 the world will celebrate the 400th anniversary of the publication of Part I of *Don Quijote*. Much as Shakespeare continues to be the cornerstone of the

culture common to all English-speaking nations, Cervantes' *Don Quijote* remains the fundamental literary work in the culture of Spain and all the nations of Spanish America. The work was also crucial in the development of the Spanish language as it is spoken and written today throughout the Hispanic world. On May 7, 2002, *Don Quijote* was voted the best work of fiction of all time in a poll taken in Oslo of the world's leading authors, including Salman Rushdie, Milan Kundera, John le Carre, John Irving, Nadine Gordimer, Carlos Fuentes, and Norman Mailer. This course involves a close reading and discussion of Cervantes' masterpiece, with special attention to narrative technique and to the relationship of the work to previous and subsequent fiction. Students will keep a journal of reflections on the reading, to be submitted weekly. Two one-hour tests. (1 unit)
**Required text:** Miguel de Cervantes, *Don Quijote de la Mancha* ed. John Jay Allen (Madrid: Cátedra, 2001).

**SPAN 6667 Creative Writing** *Cardona López*

This course will focus on developing the ability of graduate students interested in creative writing. Towards this end, the student will gain basic training in the writing of fiction, non-fiction, and poetry. Throughout the course we will study theoretical aspects of literary creation; we will read and study model texts, and we will produce our own creative work through specific writing exercises. (1 unit)
**Required texts:** Oscar de la Borbolla, *Manual de creación literaria* (México: Nueva Imagen, 2002), Mempo Giardinelli, *Así se escribe un cuento* (México: Nueva Imagen, 1998).

**SPAN 6669 From Poetry to Music** *Lugo*

This course will focus on how poetry is used by composers, and transformed into musical expression. We will discuss the concepts of rhythm, melodic contour, coloring, dynamics, and phrasing as they are used musically to respect the essence of the spoken language. In many cases we will examine how the same poetic text may be set and viewed by different composers. Among the poets to be studied are: Machado, Lorca, Bécquer, N. Guillén, Benaros, and Mistral, depending upon the availability of recorded music and other sources. Students do not need to have musical abilities for this class; rather, the class focuses on how to listen to poetry with different ears. (1 unit)
**Required text:** Silvia Alonso, comp., *Musica y Literatura: Estudios comparativos y semiológicos* (Arco/Libros, S.L.).

**SPAN 6681 Remembering Lost Voices: The History of Women through Their Writings** *de la Guardia*

On closer inspection of historical works, one of the most surprising facts is the silence about certain social groups. In history and especially the history of nations, there are many groups who for reasons of gender, class, or ethnic background are not visible in historiographic discussions. In this course, through readings of autobiographical writings by Spanish and Latin-American women, we will examine the process of construction of gender identity at various stages of history and the perception women had of their own situation. We will also try to analyze the political, social, and legal discussions which made possible the perception of the

inequality of women as oppressive, and eventually, the emergence of feminism. (1 unit)
**Required texts:** Material in coursepack form to be purchased at Middlebury, to include excerpts from the following texts and authors: James S. Amelang, *El vuelo de Ícaro. La autobiografía popular en la Europa Moderna* (Madrid: Siglo XXI editores, 2003); María de la Merced Beltrán, "Mis doce primeros años" (1831), *La vida escrita por las mujeres. La pluma como espada. Del romanticismo al modernismo* (Anna Caballé directora, Madrid: Círculo de Lectores, 2003); Flora Tristán, *Mi vida*, (Barcelona: El cobre, 2003); Carmen Baroja y Nessi, *Recuedos de una mujer de la generación del 98* (Barcelona: Tusquets, 1998); Maria Teresa León, *Memoria de la Melancolía* (Madrid: Castalia, 1999).

**SPAN 6682 Exiles: Spanish Writers in the United States** *de la Guardia*

One of the least known aspects of contemporary Spanish history is the rich cultural contribution by numerous Spaniards who lived and died in exile. Being a nation that from its origins forged its identity not in linguistic or legal unity, but in ideology, exclusion due to differences was a constant. Since the first expulsions of Jews and Muslims at the end of the 15th-century, the contributions of the Sephardics and the Andalusians were frequent in the melancholic culture of exile. In this course, using the history of the Spanish School at Middlebury College as the core, we will examine the Spanish exiles' contributions to strengthening Hispanism in the United States. Franco's victory in the Spanish Civil War triggered the last great wave of exiles to America. Educational institutions such as Middlebury College, which had already established close ties with the intellectual Republicans, generously accepted these exiles. Their work, influenced by their absence, continued to center on the Spanish culture, thus contributing to the United States' interest in cultural contributions by a Spain that only existed in memories. (1 unit)
**Required texts:** a selection of excerpts from the following texts and authors which students can purchase in course pack form at Middlebury: Stephen A. Freeman, *The Middlebury College Foreign Language Schools, 1915–1970. The Story of a Unique Idea* (Middlebury: Middlebury College, 1975); A. Bahamonde & L.E. Otero de Carvajal editores, *La sociedad madrileña durante La Restauración* (Madrid: Consejería de Cultura, 1989); Carmen de la Guardia, "Estados Unidos y España. El Instituto Internacional como confluencia de culturas", *España y Estados Unidos. Una mirada desde el Instituto Internacional*, (Madrid: 2001; Josefina de la Maza); *Vida de mi madre, Concha Espina* (Alcoy: Editorial Marfil, 1957); Carmen de Zulueta, *La España que pudo ser. Memorias de una institucionista republicana* (Murcia: Publicaciones de la Universidad de Murcia, 2000); Isabel García Lorca, *Recuerdos míos* (Barcelona: Tusquets, 2002); Jaime Salinas, *Travesías* (Barcelona: Tusquets, 2003).

**SPAN 6685 The Detective Novel in Spanish America** *Delgado Costa*

This course puts together a representative selection of contemporary Spanish American mystery-crime detective fiction. The course also places the genre within the larger scope of Postmodernism and the so-called Post-boom. (1 unit)
**Required texts:** Mempo Giardinelli. *Luna caliente*; Luis Sepúlveda, *Nombre de torero*; Marcela Serrano, *Nuestra señora de la soledad*; Daniel Chavarría, *Adiós muchachos*. Also material in course pack form with critical and informative writings about the genre to be purchased at Middlebury.

**SPAN 6686 Gabriel García Márquez** *Carrillo*

This seminar on Gabo will be a rather "personalized" approach to García Márquez's literary production from 1955 on. It will be centered around five easily identifiable "cycles" or thematic units. At least one major work belonging to each cycle or unit will be read and discussed in detail in class. They include: 1) The "mythical/ magical" cycle centered around Macondo (1955–1967). 2) From *La hojarasca* to *Cien años de soledad*. The "new historical novel" theme centered chiefly around the antagonistic figures of Christopher Columbus and Simón Bolívar (e.g. from *El otoño del patriarca* to *El general en su laberinto*). 3) The "mystery and love story" cycle centered around works such as *Crónica de una muerte anunciada* and *Del amor y otros demonios*. 4) The "political journalism unit" centered around his Nobel Prize acceptance speech entitled The Sweeping Utopia of Life or La arrasadora utopía de la vida, as well as a few other well chosen pieces of journalism included in the book store course pack. 5) The multiple "levels of humor" as a theme present in his three major collections of short stories, spanning 30 years: 1962—*Los funerales de la mamá grande*— to 1992—*Doce cuentos peregrinos*—. Selections will be also included in the course pack. In addition, his recently published book of memoirs entitled *Vivir para contarla* (2002) will serve as acounter-literary reference used for comparisons and contrasts based on his personal confessions. (1 unit)

**Required texts:** *Cien años de soledad* (1967); *El otoño del patriarca* (1975); *El general en su laberinto* (1989); *Del amor y otros demonios* (1994); *Vivir para contarla* (2002). Also material in a course pack form, based on a selection of short stories and some samples of political journalism, to be purchased at Middlebury.

**SPAN 6687 Metafiction in Contemporary Spanish Women's Narrative** *Stewart*

This course will begin with a discussion of the move away from social realism to greater experimentation in both Castilian and Catalan writing in the 1970s. It will then focus on the central role of self-consciousness in narrative by women from the 70s to the end of the 20th-century. Analytical readings of the novels will explore how different metafictional techniques are employed to treat issues of identity, memory, and nationalism within specific historical contexts. (1 unit)

**Required texts:** Carmen Martín Gaite, *El cuarto de atrás* (Barcelona: Destino, 1978); Ana María Moix, *Walter, ¿por qué te fuiste?* (Barcelona: Lumen, 1995); Rosa Montero, *La función Delta* (Madrid: Debate, 1981). Also critical readings in course pack form to be purchased at Middlebury.

**SPAN 6688 Love in Time of War: The Role of Poetry in Latin American Culture** *Operé*

Poetry is a genre very much rooted in Hispanic American society. From the colonial through today, Hispanic societies have found in popular poetry (recited or sung) a way to deal with war, love, and desire. This course explores the role of poetry in Latin American culture. We will begin by studying several expressions of popular poetry, beginning with *gauchesca* poetry (Hilario Ascasubi and Miguel Hernández), and its role during the civil wars in Argentina. We will continue with the *corrido* of the Mexican revolution that became a compendium of the songs of love and war

during the Revolution of 1910 and the aftermath, and later with *tango*, which describes the sense of frustration of low Argentine social classes during the turn of the century, as well as other forms of popular music: *milonga, bolero*, and *son*. Considering the popularity of poetry, intellectuals of different periods also made use of oral forms of poetry as a way to express their ideas and influence society, such as the case of Esteban Echeverría, Roque Dalton, Nicolás Guillén, among others. The course will end with Pablo Neruda's poetry. In 2004 we commemorate his 100th anniversary with a special *homenaje* at Middlebury. (1 unit)
**Required texts:** Jose Hernandez, *Martín Fierro* (Madrid: Cátedra); Esteban Echeverría, *El matadero. La cautiva* (Madrid: Cátedra), Pablo Neruda, *Canto general* (Madrid: Cátedra). Additional material in course pack form to be purchased at Middlebury.

**SPAN 6762 Reading Movies: Film Adaptations of Literary Texts** *Pertusa*

This course will study the relationship between literature and film focusing on the analysis of film adaptations of Spanish literary works. Through a comparison between the written text and its cinematic representation, we will be able to establish the interdependences of both arts as well as the influences of one on the other. Our readings of selected Spanish texts will be guided by selected studies on film adaptation that will help us to determine the impact of the visual on the imaginative and vice versa. As a course project, students will write an original movie script based on a short story and produce an original digital movie. (1 unit)
**Required texts:** Timothy Corrigan, *A Short Guide to Writing About Film* 4th ed.; *El lazarillo de Tormes* (anonymous) ed. F. Rico (Madrid: Cátedra 1987); Benito Pérez Galdós, *El abuelo* (Alianza, 1986); F. García Lorca, *La casa de Bernarda Alba* (Madrid: Cátedra, 1986); Mercé Rododera, *La plaza del diamante* (Edhasa); Quim Monzó, *El porqué de las cosas* (Anagrama). Additional material (stories by Manuel Rivas, articles on contemporary film/literary adaptation theory) in course pack form to be purchased at Middlebury.

**SPAN 6763 Amerindian Representations** *Daneri*

The purpose of this graduate seminar is to offer students a wide range of representations and self-representations of Amerindian peoples in the colonial period on Latin America. The course includes maps and Amerindian codices, as well as selections from works by non-European colonial authors, along with relevant, canonical, Spanish writers. The seminar considers the prominence of audiovisual representations today, and incorporates recent films on the topic. Students will develop a critical view on current issues regarding coloniality, post-coloniality, modernization, and globalization. Critical readings will facilitate students' understanding of the primary works and related theoretical discussions. (1 unit)
**Required texts:** Jack J. Himelblau, *The Indian in Spanish America,* 2 volumes (Lancaster, CA: Labyrinthos, 1994-1995); F. Alva Ixtlilxochitl, *Historia de la nación chichimeca* (Madrid: Dastin, 2000); B. Las Casas, *Brevísima relación de la destrucción de las Indias* (Madrid: Cátedra, 1987); Other materials in course pack form to be purchased at Middlebury (see Illustrations and Text Selections below).

(*Illustrations*: Nahua ("Aztec") codices: Mendoza, Xolotl, Tlaxcala (selections); Maps from the exploration period.)
(*Text Selections*: C. Colón, B. Díaz del Castillo, Á. Núñez Cabeza de Vaca; native informants of B. de Sahagún, *Códice florentino* (book 12); Miscegenated ("mestizo") Amerindian authors (selections); F. de Alva Ixtlilxochitl, *Historia de la nación chichimeca*; D. Muñoz Camargo, *Historia de Tlaxcala*; Inca Garcilaso de la Vega, *Comentarios reales*; F. Guamán Poma de Ayala, *Crónica y buen gobierno*; Theater piece by anonymous Amerindian author: *Coloquio sobre la conversión de los señores de Tlaxcala*; Sor Juana Inés de la Cruz, *La respuesta*; selected letters from Amerindian town council members to the Spanish Crown.)
(*Films*: N. Echevarría, *Cabeza de Vaca*, 1993; M. L. Bamberg, *Yo, la peor de todas*, 1990; J. Sayles, *Men with Guns*, 1998; S. Carrasco, *La otra conquista*, 1999; N. Wild, *A Place Called Chiapas*, 1998.)

**SPAN 6765 Novels and Social Dramas** *Portugal*

This course will focus on a group of Latin American novels from the 1940's to the 1960's. We will study them as social novels-as explorations through fiction of moments of crisis in the social structure. The texts are as complex as their worlds of origin. In these novels we will study different strategies through which fiction makes possible insights in and gives form to our knowledge and experience of the nature of social dramas. We will explore the worlds these narratives construct and trace in them the impact of and the responses to the process of modernization, the long struggle for land, the ambivalent dynamics of continuous intercultural conflict, and the threat of devastation through war. In addition to the primary texts, a selection of critical works will be required reading, and will be available as reserved items at the college library. The course will demand intense reading, strong engagement in class discussion, and a commitment to work with different writing formats. (1 unit)
**Required texts:** Miguel Ángel Asturias, *Hombres de maíz* (Alianza Editorial); José María Arguedas, *Los ríos profundos* (Alianza Editorial), Rosario Castellanos, *Oficio de tinieblas* (Joaquín Mortiz); Augusto Roa Bastos, *Hijo de hombre* (Editorial Sudamericana).

***Professional Preparation***

**SPAN 6694 Using Technology for Instruction & Assessment in Second-Language Study** *Davis*

Designed for current and future teachers, this course provides a hands-on introduction to the wide range of technologies available for use in the study of second languages and cultures. Participants will gain practical experience in (1) the evaluation and use of commercial and non-commercial technology-enhanced materials; (2) the design and use of original web-based language-learning tools; and (3) the use of technology to address the implementation of the National Standards for language learning. We will study current trends in the field, such as the pedagogical use of synchronous and asynchronous communication tools, Web-based learning environments, and course management tools. The course is open only to students who are beginners in the use of instructional technologies. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury and CD-ROMs to be supplied by professor. Students should bring their own teaching materials on a disk (word processor format) and/or web materials on a server for use in class projects.

**SPAN 6695 Spanish Methodology and Instruction** *Sánchez*

This course is an introduction to second language acquisition in classroom settings. It is based on the theoretical notion that language is a biological endowment and that knowledge of how to use language is acquired through social interaction. The course will cover traditional topics such as the acquisition of the four basic language skills (oral comprehension and production and written comprehension and production), the standards for foreign language learning, creative language assessment, and more innovative topics such as the development of content-based curricula, the teaching of literature, and the intercultural learner. In addition to the theoretical discussions, the course requires the design of communicative tasks by the students. (1 unit)

**Required texts:** Patsy Lightbowm & Nina Spada, *How Languages are Learned* (Oxford University Press, 1996); Alice Omaggio, *Teaching Language in Context* (Boston: Heinle & Heinle, 2001).

**6790 Advanced Pedagogy: Teaching Second-Language Reading** *Davis*

Reading is widely assumed to be a crucial part of language acquisition, and literacy is touted as an important instructional goal. Yet many teachers find it difficult to implement effective reading instruction, rarely going beyond the traditional "read-and-discuss" model. What really happens when we read, and how can this knowledge be applied to second-language learning? How can teachers increase motivation to read in students who prefer visual imagery over text? What can second-language teachers realistically contribute to students' overall literacy? We will attempt to answer these questions through a survey of the current research on reading and hands-on development of materials that teachers can use to incorporate reading on a regular basis in their classes. (1 unit)

**Required text:** Material in course pack form to be purchased at Middlebury. Students should bring their own teaching materials (web or press articles, literature, realia, textbook readings, etc.) for use in class projects.

# The Graduate School in Guadalajara

Proulex Institute
Av. Vallarta No. 2526
Guadalajara, Jalisco, MEXICO

**Faculty**

**Eduardo Camacho,** from Colombia, received his B.A. in Humanities from the Universidad de los Andes, Bogotá, Colombia, and his doctorate in Romance Philology from the Universidad Complutense, Madrid. He has been a Professor of Spanish and Latin American Literature and Literary Theory at the C.V. Starr–Middlebury School in Spain since 1972 where he also previously acted as Director as well as the Director of the Spanish School in Vermont. Professor Camacho also teaches in the New York University Program in Spain and is a writer who has published three novels and several books on literary criticism.

**Kim Griffin**, Director of the C.V. Starr–Middlebury School in Spain, received her doctorate in foreign language education from The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin joined the School in Spain as Assistant Director. After receiving her doctorate, she directed the Faculty of Philology at the Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Spanish universities.

**José G. Moreno de Alba**, from Mexico, received his doctorate in Hispanic Linguistics from the Universidad Nacional Autónoma de México. Professor Moreno de Alba served as Director of México's National Library and holds a permanent scholar-in-resident position at the Instituto de Investigaciones Filológicas (UNAM) and as professor in the Facultad de Filosof ía y Letras of UNAM. He is member of the Board of Directors of El Colegio de México, and has lectured in the former Soviet Union, Germany, and many countries of North and South America. Professor Moreno has written over one hundred articles on linguistic topics, as well as several books including *Valores de las formas verbales de México, El español en América, Minucias del lenguaje, Diferencias léxicas entre España y América, La pronunciación del español en México, La prefijación en el español mexicano, Nuevas minucias del lenguaje*,and *El lenguaje de México*. In 1998 Professor Moreno de Alba received the *Gran Cruz* of the *Orden Civil Alfonso X el Sabio*. In recognition of his scholarly and professional achievements, José Moreno de Alba has the honor of serving as Director of the prestigious Academia Mexicana de la Lengua.

**Joaquín Roses**, from Spain, received his Ph.D. from Brown University, and his *licenciatura* from the Universidad de Córdoba, Spain, where he is now an associate professor. He also teaches to students of Wellesley, Smith, Trinity, Wheaton, Oberlin, and Wooster Colleges in Preshco (Programa de Estudios Hispánicos en Córdoba). He is a specialist in the poetry of Góngora, and has published four books on the subject, *Una poética de la oscuridad: la recepción crítica de las Soledades en el siglo XVII* (1994),

*Góngora Hoy I-II-III* (2002) (ed.), *Góngora Hoy IV-V* (2004) and *Góngora Hoy VI* (2004), collections of critical studies. Joaquín Roses has also edited four books of essays in 2004: *50 años de Cantico, Literatura cubana del siglo XX: lo que se ganó, Borges y el sur* and *Buñuel a imagen de la letra.* He has also authored *García Lorca: letra y dibujo de una vida* (1996) and *Invocaciones: Retratos de poetas y escritores por Joaquín Vaquero Turcios* (1998). His bibliography includes more than forty articles on the literature of Spain and Spanish America. He has directed more than twenty conferences and professional meetings.

**Iván Schulman,** Professor Emeritus of Spanish and Comparative Literature at the University of Illinois, earned his Ph.D. from the University of California, and spent an undergraduate summer as a student at Middlebury College. In addition to his distinguished career in teaching and in administration, his scholarship focuses on modern Spanish American literature. A renowned expert on the period of Spanish American *modernismo*, Iván Schulman has also published widely on Cuban anti-slavery narratives, on the interplay between aesthetics and society in Latin American culture, and on a broad array of topics in both colonial and contemporary Spanish American literature. In January 2004 he begins a new appointment as Research Professor at Florida International University.

**Juan Pablo Spicer-Escalante, On-Site Director in Guadalajara**, from Argentina, received a B.A. in Economics and Spanish from Kansas State University, and the Masters and Ph.D. in Spanish, with a concentration in Latin American Literature, from the University of Illinois at Urbana-Champaign. Dr. Spicer-Escalante is currently an Assistant Professor of Spanish at Utah State University. His research interests focus predominantly on 19th- and early 20th-century Argentine literature. He has published mainly on the naturalist texts of the Argentine Generación del Ochenta, and he has also authored several articles on the cosmopolitan Argentine poet and novelist Ricardo Güiraldes.

**María Spicer-Escalante**, from Mexico, received a B.A. in Journalism and a Masters Degree in Hispanic Linguistics at the Universidad Nacional Autónoma de México (UNAM). She obtained the Ph.D. at the University of Illinois at Urbana-Champaign in Spanish Applied Linguistics, with a concentration in Second Language Acquisition. During her professional career, she has also worked in the editorial field in Mexico. She is currently an Assistant Professor of Spanish at Utah State University. Her research interests deal with writing methodologies for first and second language learners, focusing especially on the writing of Spanish Heritage Speakers in the United States.

# 2004 Guadalajara Course Descriptions

*Schedules, texts, and staffing are subject to change*

Key to three-week courses:
**I** designates session I
**II** designates session II

***Linguistics***

**SPAN 6610 Guadalajara as Linguistic Laboratory: An Introduction to Hispanic Sociolinguistics** *M. Spicer-Escalante*

This course will study the most important aspects of the growing field of Sociolinguistics, addressing the most relevant aspects of language in a given social context and focusing on its application to the Spanish language in particular. Therefore, parting from the theoretical readings covered in class, we will utilize our local surroundings, Guadalajara, as a linguistic environment to conduct socioliguistic research to apply the theoretical notions learned in this course to the 'real linguistic world.' (1 unit)

**Required text:** Carmen Silva Corvalán, *Sociolingüística y pragmática del español* (Washington, D.C.: Georgetown University Press, 2001). Students should bring a small, portable cassette recorder.

**SPAN 6614 The Spanish of the Americas II** *Moreno de Alba*

This course will study the most important aspects of the Spanish language as it is spoken on the American continent, with the aid of literature, history and, above all, linguistics. Departing from some reflections on the influence of the Andaluz and the Amerindian languages on the development of the Spanish language in the Americas, the course will address the main phonetic, grammatical, and lexical features of the Spanish language as employed on this continent. Current trends will be studied to investigate both the unity and the variety displayed in the Spanish used on this side of the Atlantic. This course meets two hours a day. (1 unit)

**Required text:** *El español en América*, 3rd ed. (Mexico: Fondo de CulturaEconómica, 2001).

***Culture***

**SPAN 6641 *Palabra e imagen*: Film and Literature in Contemporary Spain I** *Camacho*

The objective of this course is to introduce students to two important manifestations of contemporary Spanish culture: cinema and literature, but, more precisely, cinema based on literary works. That is, this is not a course on cinema or a course on literature but one which focuses on the interaction between different forms of media, the "translation" of a verbal and written medium to one which is visual and auditory. After a brief introduction of methodology and terminology, we will envision (according to the Dictionary of the Real Academia, the unsightly verb *visionar*

means, among other things, to "see television or cinematic images, especially from the critical or technical perspective) and we will study three literary pieces and their corresponding cinematic productions: *Bodas de sangre*, Federico García Lorca, well known and appreciated theatrical piece; *El Sur*, Adelaida García Morales, a story from one of Spain's most noteworthy contemporary female writers and one of the Spanish cinema's best histories; and *Soldados de Salamina*, Javier Cercas, the novel that has broken all records for readership in recent history, along with an excellent film based on it. This course meets two hours a day. (1 unit)

**Required texts:** Federico García Lorca, *Bodas de sangre* (Madrid: Colección Austral, 2003); Adelaida García Morales, *El sur seguido de Bene* (Barcelona: Anagrama, 2003); Javier Cercas, *Soladados de Salamina* (Barcelona: Tusquets, 2001).

**SPAN 6644 A People and a Nation: Mexican Cultural Production in the Long Nineteenth Century** *J.P. Spicer-Escalante*

Post-Colonial theorist Homi Bhabha has likened the composition of a nation to the writing of a text, a notion which implies that *la nación* is an ongoing work that is written, edited, re-written and constantly revised throughout time. Although his theoretical musings apply to hegemonic nations and post-colonial nations alike, they have a particular resonance in terms of Latin American nationhood and the creation of Mexico. The entity that is the Mexican nation is, in fact, the product of a series of texts that appear in Mexican cultural production during the long 19th-century that begins with the first manifestations of a spirit of independence from Spanish colonization in the early 1800s, continues through the vicissitudes of the ideological process related to modernity/modernization from mid-century on, and ends with the closing stages of the 'Porfiriato' and the beginning of the Mexican Revolution in 1910. The objective of this course is, thus, to investigate the different cultural texts— both literary and non-literary— that were used to compose Mexican society, culture and, its political manifestation, the Mexican nation, from the early Independence period through the temporal roadmarker that is the Mexican Revolution. That is, we will dedicate ourselves to 'reading' the multi-stranded texts that were used to compose Mexico —beyond the common stereotypical imagery—which will help us to better understand and appreciate the true complexity of the entities that are Mexico and its people. (1 unit)

**Required texts:** José Joaquín Fernández de Lizardi, *El periquillo sarniento*; Ignacio Altamirano, *El* Zarco; Emilio Rabasa, *La bola*; Mariano Azuela, *Los de abajo*; material in course pack form to be distributed in Guadalajara.

**SPAN 6680 A Cultural Trip through Time: Baroque/Neo-Baroque Aesthetics in Twentieth Century Latin American Literature** *Roses*

This course is cross-listed with literature.

**See the Literature section for the full course description.**

**SPAN 6641 *Palabra e imagen*: Film and Literature in Contemporary Spain I** *Camacho*

This course is cross-listed with culture.
**See the Culture section for the full course description.**

**SPAN 6664 Spanish American Modernism in the Postmodern World** *Schulman*

Reading and analysis of major texts of Spanish American Modernism with emphasis upon aesthetic and sociopolitical (con)texts, and the ties between Modern and Postmodernism. Special attention will be given to revisionist theoretical constructs that envision Modernism as a discourse that enunciates and projects a social imaginary of emancipation and cultural definition. The texts chosen will exemplify the residues of colonialism and postcolonialism, the discourse of desire, supercodifications of mercantilism and/or utilitarianism, and the construction of a modern subjectivity. (1 unit)
**Required Texts:** José Olivio Jiménez & Carlos Javier Morales, *La prosa modernista hispanoamericana*; José Martí, *Lucía Jerez*; José Asunción Silva, *De sobremesa*; material in course pack form which will also include theoretical readings of essays by critics such as H. Bertens, L. Hutcheon, D. Fokkema, I. Zavala, B. McHale, H. Tiffin, H. Bhabha to be distributed in Guadalajara.

**SPAN 6678 The Spanish American Novel: Projections of Futurity** *Schulman*

Reading and analysis of selected, prototypical 19th-and 20th-century Spanish American narratives whose discourses project contemporary narrativizations. The works selected enunciate a futurity through the narration of social crises, or the use of narrative dislocations and fragmentations that introduce revolutionary/novel aesthetic, structural or stylistic elements. The study of these texts questions the notion of a linear literary history, and in its place proposes a revisionist critical approach of unfettered chronology. (1 unit)
**Required Texts:** José Joaquin Fernández de Lizardi, *El periquillo sarniento*; Jorge Isaacs, *María*; Cirilo Villaverde, *Cecilia Valdés*; Mariano Azuela, *Los de abajo*, José Martí, *Lucía Jerez*; Vizconde de Lascano Tegui, *De la elegancia mientras se duerme*; Carlos Fuentes, *Aura*; Julio Cortázar, *Fantomas contra los vampiros multinacionales*.

**SPAN 6679 Euro-American Literary Traditions: the Inca Garcilaso and Sor Juana Inés de la Cruz as Emblems of Cultural *mestizaje*** *Roses*

Literature is a mestizo space: it cannot be defined only through the tool that is language since numerous codes pertaining to non-linguistic elements also intervene in its creation. For example, written literature in Spanish by Hispanic Americans in the 17th-century share the same language as that of Spanish counterparts, yet they are not one and the same. During the Viceroyships of New Spain and Peru, many other contributing factors that are completely Hispanic American contribute to both the later production and critical analysis of this literature in which reality and Hispanic American cultures intertwine with forms of expression and cultural

traditions of European origin. The most noteworthy examples of this synthesis in the colonial period, due to the quality of their work and its projection, are two particular authors: El Inca Garcilaso de la Vega (1539–1616), son of an Incan princess and a Spanish captain whose writing feeds off both worlds; and Sor Juana Inés de la Cruz (1648–1695), daughter of a Mexican creole woman and a Spanish nobleman who is recognized as the greatest writer of the Hispanic American Baroque, and to whose roots as a mestiza she also adds the factors of being a woman and a catholic nun which converts the study of her works into a exciting adventure. Therefore, the objective of this course is to get closer to these two authors by means of the analysis of their texts and, thus, to also achieve a greater understanding of the phenomenon that is cultural mestizaje. (1 unit)

**Required texts:** El Inca Garcilaso de la Vega, *Comentarios reales* (selección), ed. Enrique Pupo-Walker (Madrid: Cátedra, 1996); Sor Juana Inés de la Cruz, *Poesía lírica*, ed. José Carlos González Boixo (Madrid: Cátedra, 1992); material in course pack form to be distributed in Guadalajara.

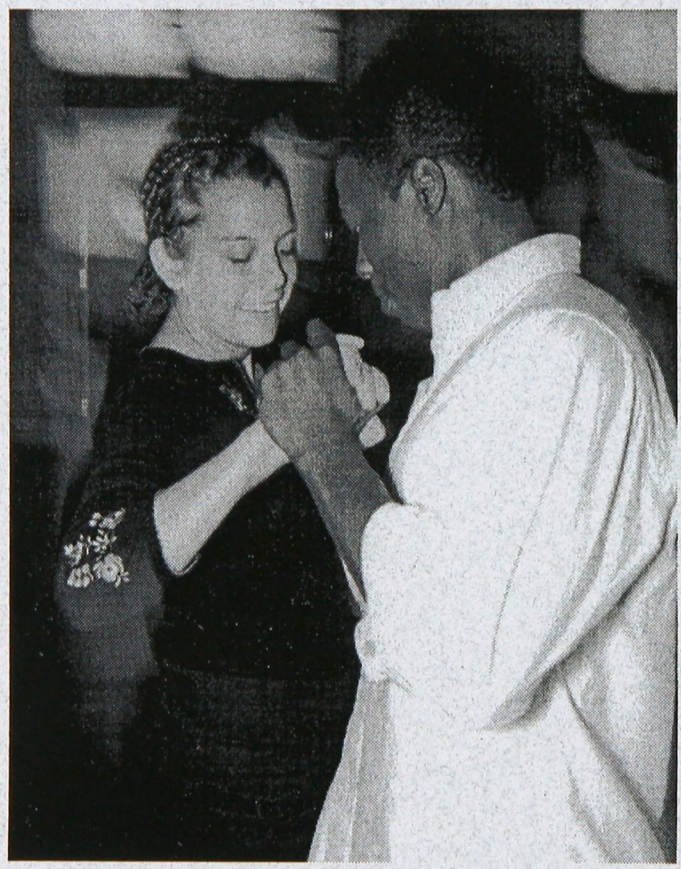
**SPAN 6680 A Cultural Trip through Time: Baroque/Neo-Baroque Aesthetics in Twentieth Century Latin American Literature** *Roses*

In several of his essays, Borges proposes that literary history is not a map of names, countries, and eras, but the limitless development of the spirit of a written idea that goes beyond all time periods and particular literatures. Historiography and literary theory determine movements and styles that belong to the spirit of an epoch; one of those particular historical moments, and perhaps one of the most complex, is the Baroque, in which Spanish literature reaches its culminating point: Cervantes, Lope de Vega, Góngora, Quevedo, Calderón. However, the Baroque is also a constant aesthetic that appears, disappears, and reappears throughout time, and reaches its maximum level of expression, although in a transformed state, in several authors in Latin American literature of the 20th-century, which has been understood as an updating of Baroque precepts or has been considered as Neo-Baroque. Many of these authors have formulated their ideas through theoretical musings in articles and essays, while others have developed them in their creative literature. This course proposes a passionate journey through time so as to comprehend more fully both the cultural and aesthetic contexts of the works of several classic authors of the 20th-century in both poetry (Vallejo, Neruda, Lezama, Paz), and in the novel (Carpentier, Lezama, Fuentes, Cabrera Infante, Sarduy). (1 unit)

**Required texts:** Ernesto Sábato, *El túnel*, ed. Ángel Leiva (Madrid: Cátedra); Severo Sarduy, *De donde son los cantantes*, ed. Roberto González Echevarría (Madrid, Cátedra); Alejo Carpentier, *Concierto barroco* (Madrid: Alianza); material in course pack form to be distributed in Guadalajara.

**SPAN 6691 Seminar in the Preparation of Pedagogical Materials for the Teaching of Spanish as a Second Language (I)** *Griffin*

The objective of this course, designed for any students who plan to teach Spanish at any level in the near future, is to study a variety of theories, techniques, and perspectives used in the design of pedagogical activities in the classroom, at the primary, secondary, or university levels, using authentic language. Students will take full advantage of their time in México, becoming acquainted with and gathering authentic materials in Spanish and learning to use them in traditional curricular programs as well as in alternative programs. Students will develop their own activities, based on written materials (newspapers, magazines, official documents, literature, etc.) and oral subject matter (radio, television, video, etc.). They will present their work in groups, using simulated teaching. If technical resources permit, part of the work will be done via Internet. This course meets two hours a day. (1 unit)



# The Graduate School In Spain

Prim 19 Primera Planta
28004 Madrid, SPAIN
Telephone: 011-34-91-319-8188
Fax No: 011-34-91-310-0036

The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The Middlebury College program in Spain, as of February 2003, is housed at Sede Prim in a very central location within short walking distance of Cibeles and Puerta del Sol, perhaps the most symbolic landmarks in the heart of the city of Madrid. At Sede Prim Middlebury has its main offices for Spain, classrooms, a computer lab, and a small library.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. Course choices and whether four or five courses are taken in the fall or the spring, depend on academic performance at Middlebury and upon previous studies, needs, and interests. Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters, history, art, architecture, and literature. Therefore students will be advised to purchase "Historia de España" by J.M. Roldan, or any other concise history of Spain.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until mid-May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there, although there are also several classes taught by Latin American scholars about Latin American topics.

## The Undergraduate Program

Middlebury College offers undergraduate programs at the Study Center in Madrid, la Universidad Carlos III in Getafe, la Universidad Internacional SEK in Segovia, and la Universidad de La Rioja in Logroño. For information and an application, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at studyabroad@middlebury.edu.

**Housing**: Arrangements for accommodations in Madrid are made by the students with the aid of the Housing Coordinator of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 2004–05 academic year is $10,420.

## Administrative Staff

**Director: Kim Griffin**, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the Assistant Director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at la Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Madrid's Universidad Complutense, la Universidad de Salamanca, and la Colegio de Doctores y Licenciados.

**Assistant to the Director: Lena Santillana** received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at high school and college level in the state of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration and all non-academic affairs.

**Housing and General Administration: Laura Hernández** received her degree in Spanish, French, and English translation from the Institut Supèrieur Cluny-Iseit in 1993. Before joining the School in Spain, she worked for a non-profit foundation organizing the international congress-exhibition, Expolingua. As Housing Coordinator, she helps students with housing and organizes the program-sponsored trips.

**Student Activities: Michele Harrell** received her M.A. from the Middlebury College Spanish School. Prior to working for Middlebury her experience includes teaching in Spain, Indonesia and at the junior high and high school levels in New York state.

**Student and Faculty Development and Site Coordinator: Teresa Cordova** received her degree in International Relations from Tufts University. She previously worked as the Coordinator for the Association of Northamerican University Programs in Spain and the Fulbright Commission.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year. Please do not use this course list for final course selection. For current lists and descriptions please consult the web page: (different url) http://www.middlebury.edu/msa/schools/spain/program/grad/.

## Fall Semester

### *Language*

SP 503 Fundamental Problems in Spanish Grammar
SP 507 Oral Expression in Spanish
SP 602 Translation: General and Literary
SP 607 Written Communication in Spanish
SP 622 Syntax of the Simple Sentence

### *Culture and Civilization*

SP 533 El Greco, Velázquez, Goya
SP 558 Historical Approach to Women in Spain
SP 637 20th-Century Spain
SP 643 Texts and Contexts of Latin American Culture

### *Literature*

SP 561 Classical Works: Literature of Spain
SP 563 Spanish Literature by Women
SP 764 Contemporary Latin American Short Story
SP 767 Ideology and Composition of the Quíjote

### *Professional Prepartation for Teachers*

SP 693 Acquisition of Spanish as a Second Language: Theory

## Spring Semester

### *Language*

SP 506 Today's Spanish
SP 519 The Subjunctive
SP 603 Translation: Political/Social/Economic
SP 607 Written Communication in Spanish
SP 623 Syntax of the Compound Sentence

### *Culture and Civilization*

SP 535 Modern Spanish Painting, 19th-Century to Picasso
SP 539 Jews, Muslims, and Christians in pain and Latin America
SP 547 Contemporary Religious Movements in Latin American and Spain
SP 633 History of Spanish Architecture

### *Literature*

SP 562 Classical Works: Latin America
SP 684 Poetry and Society
SP 689 Love and Literature: From Bécquer to Valle-Inclán
SP 760 Advanced Literary Theory
SP 766 Women in Novels
SP 769 Modern Spanish Theater

### *Professional Prepartation for Teachers*

SP 692 Acquisition of Spanish as a Second Language: Practice

***General Remarks:***
*Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities. Permission from the Director of the School in Spain is required.*

*Madrid*

*Universidad Carlos III, Getafe*

*Segovia*

# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Spanish School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

**The Language Schools**
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

*On the cover: A graduate-level class at the Spanish School in Vermont.*